

RAYMOND R. MEYERS, M. D.
518 ONTARIO STREET
BUFFALO 7, N. Y.

RIVERSIDE 1999 Feb. 7, 1953

Downtown Gallery, Inc.
32 East 51st St.
New York, 22 N.Y.

Dear Edith:

I had a Mrs. Easton ship the Walter Meigs painting "Compote Two Oranges" back to you. After having it in our home, Ray really didn't care too much for it.

Mrs. Easton has the Genesee Picture Frame Co. do some work for her and they are handling this for her. I would appreciate if you will let me know when you receive the painting.

I'm enclosing a check for Two Hundred dollars to apply on our account. Thanks for being so patient. Until Sunday morning when we will see you, I am

Sincerely yours,

Evelyn Meyers

February 2nd, 1953.

Mrs. James Schramm,
2700 South Main St.,
Burlington, Iowa.

Dear Dorothy:

By this time you should have heard from the American Federation of Arts, to whom I sent an excerpt of your letter about "Girl Thinking". The American Federation continued their insurance while the paintings were exhibited here, and they immediately contacted their insurance people. Of course, the Federation and this gallery will do everything to see that the damages are restored to your satisfaction.

If there is anything I, personally, can do to help expedite this restoration, please do not hesitate to write me.

Sincerely yours,

CA:ml

February 10th, 1953.

Mrs. William Keighley,
925 Fifth Avenue,
New York, New York.

Dear Mrs. Keighley:

I do appreciate your cable and your graciousness in consenting to lend your Jacob Lawrence painting to the National Institute of Arts and Letters. Unfortunately, their catalog had to go to press before we received your cable. Therefore, we had to request a loan from another collector. I feel especially badly because, in my opinion, your painting is one of Lawrence's outstanding examples.

Again - our thanks. We do look forward to seeing you upon your return to New York.

Sincerely yours,

CA:1

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

OH WANDERING MOON
Feb. 53.

Oh wandering moon
Oh wandering moon
How beautiful you are.
I would like to touch you
But I cannot reach so far.

Where you wander
Like a kite.
You start in the evening
and end after night.

Oh wandering moon
Oh wandering moon
How do you shine so brightly
I can only see you in the evening
'Cause I'm in bed at night.

February 11, 1963.

Mr. Moe Laufer,
Jewish Community Centers,
2049 East 106th Street,
Cleveland, 8, Ohio.

Dear Mr. Laufer:

The paintings by Mitchell Siporin that you exhibited were returned today. As you informed me by telephone, the oil painting "Landscape with Lime Kiln" was severely damaged. We would appreciate it if you would have your insurance adjuster call and inspect this painting as soon as possible. We would prefer working with Mr. Putnam of the Albert R. Lee Company because of his understanding of contemporary paintings.

Hoping that you will give this your immediate attention, I remain

Sincerely yours,

CA:1

Date Feb. 3 - 1953

To Charles Alan

From Ed. H. Anderson

MEMORANDUM

Florida State University

Dept. Donovan Gallery

Dept. Art

Dear Charles:

Enclosed find a recent piece of correspondence that reached me - a matter which you no doubt can handle much better at your end than I from this point.

Many thanks /

Ed.

February 3, 1953.

Mr. Harold S. Goldsmith,
Ridgefield, Conn.

Dear Harold:

The Kuniyoshi drawing, "Juggler" has been delivered from the framer - looking more handsome than ever.

As you asked, I have tucked this away for you. I hope you will stop in when you are next in New York and take another look at it, and let me know whether you would like to enjoy it permanently in Ridgefield.

Best to you and Yvonne -

Sincerely yours,

CA:ml

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Mrs. Edith Halpert

February 5, 1953

Thank you again for your courtesy
and cooperation.

Very cordially yours,

Dorothy Phillips

Chairman, Fine Arts Committee.

Reply to Mrs. Charles S. Phillips
38 Wensley Drive
Great Neck, N.Y.

Great Neck 2-3357

Markson Bros.

EXECUTIVE OFFICES

20 BOYLSTON STREET
BOSTON 16, MASS.

ROBERT T. MARKSON

February 13, 1953

25-7x

Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

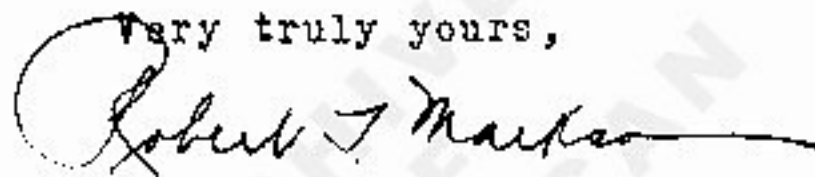
Dear Mr. Alan:

I received your bill today for the oil,
"After the Bath", by Jack Levine.

However, you forgot to deduct for the
frame which I am returning to you and which
you and I agreed upon, if you remember.

Please send a credit through to
Markson Bros. for the frame, and I will then
send you a net check.

Very truly yours,



RTM:TB

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February 5th, 1963.

Miss Betty Sieler, Secretary,
University of Nebraska Art Galleries,
Morrill Hall,
Lincoln, 8, Nebraska.

Dear Miss Sieler:

We sent you one of our usual consignment forms,
dated January 20th, 1963, listing eleven items
delivered to Berkeley Express for shipment to
you, to be included in your sixty-third annual
exhibition. In your letter of February 3rd, we
note only seven of the eleven items listed on our
consignment.

Mrs. Halpert communicated with Mr. Geske about the
Kuniyoshi drawing, "Fish Head", informing him that
this drawing was purchased by the Metropolitan
Museum of Art, and that we would substitute another
in its place.

Beside the confusion about that drawing, there are
four items which do not appear in your letter:

"Exodus" by Wallace Reiss,
"Bass Rocks", lithograph by Stuart Davis,
"Pebble Beach #4" by Reuben Tan,
"Homeric Struggle" - watercolor,
by Ben Shahn.

If you will refer to our consignment you will
find prices for all of the items sent to you.

Sincerely yours,

CA:ml



PELLEGRINI & CUDAHY, Publishers

41 East 50th Street, New York 22, New York • MUrray Hill 8-8440

February 4, 1953

Downtown Gallery
31 E. 51st Street
New York, N. Y.

Gentlemen:

For reproduction in AMERICAN ART AND ARTISTS: 1953 which is being published this Fall by Pellegrini & Cudahy, the Advisory Committee is seriously considering Karl Zerbe's "Diesel Engine No 2" and Mitchell Siporin's "Promenade."

Final selections will be made in New York, early in February by a committee of museum directors, so if you can send us photographs of these works by February 13th, we shall greatly appreciate it.

Sincerely yours,

Nathaniel Pousette-Dart
Editor
AMERICAN ART AND ARTISTS

I am enclosing a copy of our agreement with artists concerning the use of photographs.

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171 WEST 12TH STREET
NEW YORK 11

February 16th 1953

Dear Mrs. Halpert

Thank you very much for sending in the check for balance of the commission on Mrs. Lewis' two beautiful marine water colors - I must

say that when one of my long-time students has come to love one of my favorites it gives me an enormous satisfaction. Mrs. Lewis has been coming to my talks since 1936! That is really a long time. It has taken much

February 2nd, 1963.

Mr. Joseph H. Hirschhorn,
50 Broad Street,
New York, New York.

Dear Joe:

Enclosed please find receipted bills. Thank
you for the extremely prompt payment.

When you were at the gallery, you mentioned
that you did not have a painting by Stuart Davis
in your collection. There is a very good one, now
on exhibition, which should be here within the
next two weeks. This is one that won a prize,
and formerly belonged to Pepsi-Cola. It is an ex-
cellent example, and I believe it would fit in well
with your other paintings. As the gallery re-pur-
chased it quite cheaply, we could let you have it
as a real bargain.

Best to you -

Sincerely yours,

CA:ml

CG to Mrs. R. Navas

February 4th, 1953.

Mr. Seymour Peck,
Sunday Department,
New York Times,
229 West End Street,
New York, New York.

Dear Mr. Peck:

In your special section celebrating the three hundredth anniversary of New York, you reproduced the painting "Sky Line" by Charles Sheeler. I suppose the photograph of this painting was in your files for some time. Therefore, you were unaware that the painting was purchased for the Murdock Collection at the Wichita Art Museum, and should have been credited to them rather than to this gallery.

Sincerely yours,

CA:ml

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WHITNEY ATCHLEY + BURTON WOLF

Design Coordination

685 SUTTER ST.

SAN FRANCISCO 2

CALIFORNIA

GRAYSTONE 4-4174

17 February 1953

Mrs. Edith Halpert
THE DOWNTOWN GALLERY
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Yesterday your fine selections arrived from New York and we are overjoyed at our good luck. The eagle is perfect in size and character as is the picture and the three metal weathervanes couldn't have been a happier selection.

In returning the checking list to you, we wanted to call to your attention the following defects which we will assume were there when shipped by you (we had the cases unpacked by professional craters and movers so that they would get the best of attention and care):

1. The eagle is broken across both feet and legs; several breaks seem to be old, weathered ones, but one break appears to be new as the wood is fresh and raw inside the break.
2. The Lewin picture has numerous scratches and marred places on the frame and several scratches on the canvas itself.
3. The Fighting Cock weathervane is crushed in on side of the neck and several tail feathers are hanging on by a mere thread of soldered lead. Most importantly, the comb was entirely missing from the cock and was nowhere in the packing case; also the cock himself seems to show no sign of a recent break at the top where the comb would be.

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Adele Lawson

Palmer House Galleries

CHICAGO 3, ILLINOIS

FRanklin 2-0790

February 4, 1955

Mr. Charles Alan,
Associate Director,
The Downtown Gallery,
32 East 51 Street,
New York 22, N. Y.

Dear Mr. Alan:

This is just to let you know that the Marin etchings have gone over to the Cliff Dwellers where they will hang from three weeks to a month. As soon as they are returned to us, we shall pack them for shipment. We had excellent attendance during the exhibition but it seems that people were disappointed because we did not have any watercolors.

I shall send you some clippings.

Sincerely,

Adele Lawson

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February 12, 1963.

Dear Jim:

Someone is planning the publication of a book about the Sacco-Vanzetti case and wishes to reproduce Ben's entire series in this publication.

As you know, we have no record of several of the owners. I wonder if you still have in your files your list; and if so, is it asking too much for you to have a copy made giving titles and owners together with their addresses and send it to me.

I have been meaning to ask you each time I have seen you recently whether you are still interested in being kept au courant with photographs of Ben's paintings. If so, I shall be glad to ask the photographer to send you prints. Just let me know the last one you received.

Sincerely yours,

CA:1

February fifth,
1 9 5 3

Mr. Robert David Straus,
Straus Frank Company,
Houston, Texas.

Dear Bob:

I, too, am disappointed that you and Carol did not feel that Rapt in Rappaport was a natural for the Straus home. However, I am grateful that you shipped it to Urbana and shall try again.

Do you recall our conversation about a new director for the combination Houston Museum and Contemporary Arts Society? I thought about it a good deal as Houston is in the danger of falling far behind Dallas and Ft. Worth. This would never do. On the other hand, there is a dearth of museum personnel at the present time, which is becoming more and more emphasized as new organizations pop up throughout the country. Now, I have the most extraordinary recommendation for you and would suggest that you act very fast if you are interested and if the situation still permits such a needed luxury.

The man I have in mind is Frederick S. Wight, the acting director of the Institute of Contemporary Art in Boston. He has done a fabulous job in the absence of Mr. Platt, who is working with the Israeli Government, Great Britain, and France, in conjunction with an industrial arts program.

Frederick Wight has been responsible for a number of outstanding exhibitions in Boston, exhibitions of such importance that they have surpassed the major museums in the country. In addition to his excellent taste and knowledge, he is a first-rate writer and is responsible for a series of brilliant catalogues, etc. I could go on lauding his praises indefinitely, including his ability as an organizer, executive, and public relations man. These may sound exaggerated, but he really is unique and it is only by sheer accident that I learned of the possibility that he could be weaned away from Boston.

As a matter of fact, I know he has had a very generous offer from one institution (having heard it directly) and I am, therefore, urging you to act very fast in writing to him, suggesting an interview. It would be well worth your while, or that of the museum and/or society, to get him down immediately so that a mutual acquaintanship would make further discussion possible. His home address is 35 Ash Street, Cambridge, Mass.

You can linger about the Davis, but don't linger about the Wight. My best regards.

Sincerely,

H E N R Y D R E Y F U S S

4 WEST 58TH STREET, NEW YORK 19, PLAZA 3-8030

HENRY DREYFUSS
JULIAN G. EVERETT
ROBERT H. HOST
WILLIAM F. F. PURCELL

DORIS MARKS
RITA HART

CALIFORNIA OFFICE
500 COLUMBIA STREET
SOUTH PASADENA

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

A MUSEUM WITHOUT BOUNDARIES

Properly worked out, the following suggestions would:

A. EXHIBIT ART TO A LARGER WORLDWIDE PUBLIC

B. MAKE POSSIBLE SUCH EXHIBITION WITHOUT:

1. Inconveniencing collectors
2. Working hardships on artists

C. ASSIST LIVING ARTISTS

- - - - -

A. EXHIBIT ART TO A LARGER WORLDWIDE PUBLIC

This goal would be achieved by the design of galleries of identical cubage, lighting systems, susceptibility to subdivision, etc. The exhibit rooms I have in mind could be easily incorporated in existing museums or other buildings throughout this country and throughout the world. I should think that in many cases institutions could be expected to assume all or part of the expense; in other cases, perhaps it would be necessary to offer financial assistance. In any event, the plan I envisage to select and arrange exhibits would be administered by a central staff and such consultants as might be necessary. This group would select the art to be shown and would arrange exhibits to travel through this country and abroad.

B. MAKE POSSIBLE SUCH EXHIBITION WITHOUT:

1. Inconveniencing collectors

One of the greatest problems involved in the assembling of exhibitions is the borrowing of art objects

C O P Y

UNIVERSITY OF FLORIDA • GAINESVILLE
COLLEGE OF ARCHITECTURE AND ALLIED ARTS

Department of Art

February 17, 1953

Mr. Carl Zerbe
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mr. Zerbe:

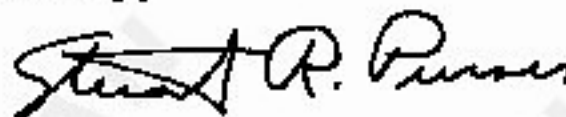
In March 1953, the University of Florida will celebrate its Centennial year. A program is being planned in which all departments throughout the University is expected to participate.

The Department of Art is planning an exhibition of Contemporary paintings which will be exhibited from March 14 through April 14. The art faculty has selected 13 painters to be invited to send one painting each to this exhibition. Our faculty has expressed a desire to have your works included in this exhibition and we hope that it will be possible for you to comply.

The University of Florida will pay shipping and packing cost, and insure the paintings for \$800.00 each during the period of exhibition.

In order that we might include your name in our Centennial Catalogue it will be necessary to have your reply by February 27. I hope that we will have the pleasure of including your work in this exhibition.

Sincerely,



Stuart R. Purser, Head
Department of Art

SRP:bw

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PALM BEACH ART LEAGUE

NORTON GALLERY AND SCHOOL
OF ART

PIONEER PARK, WEST PALM BEACH, FLORIDA

REGINALD POLAND, Director

February 2, 1953

Mrs. Samuel Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The enclosed check in the amount of \$22.50 is in payment of
Stuart Davis' lithograph, ARCH #1, which we have sold. It is listed
at \$25., and we have taken the gallery discount of 10%.

Sincerely,

Elizabeth Belwood

Mrs. Edwin Belwood
Secretary to the Director

eb
Enc. check

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
pertains to a deceased person.

for the origin of the painting and he found a collection of Bonhommes. He bought them all and became the owner of several works of the forgotten master. He set himself to the task of studying the life and work of Bonhomme. He aroused the interest of prominent colleagues like Warnod, Fels, Dr. Locard and others.

Collectors of "Bonhommes" are convinced of the value of the works they own. They believe that fame must and will come to the forgotten master. In London, a collector showed one of the most prominent English art dealers an unsigned Bonhomme drawing. "Oh you have an authentic Rouault" was his pleased reaction. The collector laughed: "This is not Rouault, but Bonhomme". The dealer shook his head, surprised, "Bonhomme? never heard of him. Didn't you make a mistake? Look at the technique and these genuine colors. This can only be by Rouault." And to prove it he compared it with one of his own Rouaults. Then the collector revealed the secret of the technique of both masters, by which the effect of muffled but magnificent colors (as Mirbeau said) was preserved. These enamel-like colors have an effect which is characteristic of the two painters' work. Both men prepared their paper with benzine in an identical manner, with benzine used as a medium for their oil colors.

Bonhomme often supplemented oil pigments with another material to give a picture the desired effect, to create a certain appearance, or to set off a special accent. He felt the right to resort to unusual materials besides pastels or colored crayons. He used eyebrow pencil, lipstick and even cigarette ashes.

Did Leon Bonhomme inspire Georges Rouault? Or, (and to my knowledge this has never been proven) was it Rouault who inspired Bonhomme? Have both men together made joint researches and experiments. I believe that the answer to these questions has only a relative, platonic value, as art history. The masterly genius of Bonhomme stands, and so does that of Rouault.

In June, 1947, Andre Warnod, an admirer of Bonhomme, wrote in the "Figaro": "This artist will no doubt be brought to fame some day." Is it not true that Bonhomme is already vindicated by this statement of Warnod's? But unfortunately it seems that an artist can not be brought to fame as a truly great master until prices for his works have reached a high level. Paintings by Bonhomme are already commanding high prices, but none of the lucky owners want to sell.

Arsene Alexandre, Paris.

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ELLERBE AND COMPANY • ARCHITECTS AND ENGINEERS

February 3, 1953

Edith Halpert, Director
The Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Dear Mrs. Halpert:

Under separate cover I am returning the sketch and photographs of the work of George L. K. Morris. We have enjoyed reviewing his work and when I say that we find it not quite the flavor for our particular instance it by no means indicates a detraction from the quality of his work.

I am also sending back some of the material you loaned us early in the project.

May I extend our cordial thanks for your sustained interest and patience.

Sincerely,

Warren T. Mosman

Warren T. Mosman
Art Consultant

WTM:hb

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February eleventh,
1 9 5 5

Pine Cupboard shop
Antiques

Mr. R. C. Clifton,
Franklyn,
New Hampshire.

Dear Mr. Clifton:

Thank you so much for sending me the photographs.

If you would like to try once again by sending, express collect, the following, I shall be delighted to consider them.

Incidentally, have you come across any weather-vanes or wood carvings of any type from a figurehead (I hope) to an interesting trade sign.

The pictures I am interested in are #3 - Irish Setter and #4 - primitive sign on wood.

Sincerely yours,

e gh-k.

February fourth,
1 9 5 2

Mr. Henry Drayton
4 West 58th Street
New York, N.Y.

Dear Henry:

Curiously enough, after sending you the EXHIBITION POOL memorandum, I discovered among my papers almost an identical outline addressed to Alfred Barr of the Museum of Modern Art in 1947. As far as I know, no action was taken at that time nor subsequently. This is no reflection on the museum, nor a confession of failure. It is merely a characteristic example of art world functioning. During the past decade, numerous conferences of serious import have been held by outstanding men in the field to discuss means for improving the American artists' lot, for accelerating the educational process, etc. At these conferences - in Boston, New York, Woodstock, Milwaukee, Philadelphia, and elsewhere, many programs were prepared, many resolutions were passed. However, nothing actually materialized because there is no organization, no machinery, to activate, study and follow through any idea.

For brief periods, a gleam of hope appeared on the horizon in the way of concrete support by private industry and by the State, pointing a new direction toward future achievement. No doubt, you know of the tragic results. The La Touche and the Pepsi Cola awards and purchases ended on the auction block. The large Encyclopaedia Britannica collection acquired in the 1940's was sold privately to ex-Senator Benton, who in turn disposed of it here and there, but chiefly via the auction galleries as well. In 1948 - at long last - The State Department entered the art scene and spent a total of \$40,000. on American paintings of outstanding quality. This sum represented 1/4 of 1% of the \$19,000,000. government appropriation to the Office of International Information and Cultural Affairs. This State Department collection was shown at the Metropolitan Museum and abroad, to the accolades of the critics and the public, but the Hearst press made a violent outcry, and the paintings were recalled from Prague to be - yes - auctioned, once more. All these events and others of similar nature had a most detrimental effect on the artists' dignity, morale, and income, to say nothing of public opinion.

On the other hand, it is now generally agreed that in no country in the world is there a stronger current of creative expression, or greater potentialities for cultural leadership than here at home. And it is also agreed that our cultural assets can and should become a leading commodity in world markets. This can be achieved only through large and consistent support. Every country in the world accepts the responsibility of subsidizing contemporary art in its own nation and in our world position, it seems plausible

ROBERT DAVID STRAUS
VICE PRESIDENT
STRAUS-FRANK CO.
HOUSTON, TEXAS

February 17, 1953

Mrs. Edith Halpert
The Downtown Galleries, Inc.
32 East 51st Street
New York, N. Y.

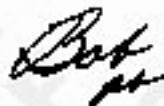
Dear Edith:

In discussing your shipping the Stuart Davis picture down to Houston, you advised that the University of Illinois would pay charges from here to that point.

With that in mind, I wrote and billed them for \$58.11, as shown upon the attached invoice. Today I received the following letter from Mr. Hogan of the Art Department:
"Since we had selected this painting with many others in New York City for our forthcoming exhibition, it would ordinarily have come from there by van which we sent east from here at great expense. You understand, I feel sure, that our budget can not support such individual items as the bill you enclosed unless we had prepared for them very much in advance."

Will you kindly advise me in this matter so that we can get it cleared up.

Yours sincerely,



RDS:pb
Enclosure

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THE ART INSTITUTE OF CHICAGO

CHICAGO 3 ILLINOIS

CHAUNCEY McCORMICK, *President*

DANIEL CATTON RICH, *Director*

CHARLES BUTLER, *Business Manager*

DEPARTMENT OF DECORATIVE ARTS - DEPARTMENT OF INDUSTRIAL ARTS

MEYRIC R. ROGERS, *Curator*

Feb. 3, 1953

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thanks for your note and photo. Will look out for the Vogue
and for the House and Garden and Life when they come out.

Our folk arts show still attracts much attention.

Best.

Sincerely yours,


Meyric R. Rogers

MRH:dv

4-7-88
February 17, 1953.

Mr. Hugo Kaster,
1947 Broadway,
New York, N. Y.

Dear Mr. Kaster:

I have in hand your letter of February 12th.

Mrs. Halpert is making a trip through the Middle West and will probably not return to New York much before the first of next month. At that time I am sure she will reply to your letter.

Sincerely yours,

CA:1

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WHITNEY ATCHLEY + BURTON WOLF

Design Coordination

668 BUTTER ST.

SAN FRANCISCO 2

CALIFORNIA

GRAYSTONE 4-4174

8 February 1953

Mrs. Edith Halpert
THE DOWNTOWN GALLERY
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We are so very pleased and excited over the prospect of your cooperation in the forthcoming A.I.D. exhibit we are planning and we wanted to add a few details to our wire of last night.

If it is not possible to secure those items we requested, we are perfectly happy for you to exercise your own judgment in substitutions - keeping as close to sizes given you as possible.

As soon as you have made your selections if you will advise us of the value of the items involved, we will have them covered by a floater policy, made out to your benefit, covering all pieces from the time they leave your gallery until they are returned. As we mentioned previously, we would like to retain them for a short time after the showing as we feel there is a real market for them on the coast and if you are interested in selling them from this point, will you please advise us how you would like this to be handled. If any questions arise at all, please wire us collect as time is now growing short and we would like to have some definite idea of what your selections will be as well as the date we may expect to receive them.

Thanking you for your interest and helpful cooperation, we are,

Most cordially,

DESIGN COORDINATION

Whitney Atchley
WHITNEY ATCHLEY

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February tenth,
1 9 5 8

Mrs. Raymond R. Meyers,
101 Hallen Road,
Buffalo 16, N. Y.

Dear Evelyn:

I have just obtained my railroad ticket and am now sure of the Buffalo trip. I am leaving by night train and will go directly to the hotel, where I shall unpack and take a long nap in a room which I hope will be larger than the roomette.

How would it be if I came to your house about four in the afternoon, since I understand - via the grapevine - I am to be invited to a family bouffet in the evening. This will give me a chance to ~~check~~ ^{check} privately and to develop the gambling instinct for the poker game that night. I shall phone you when I wake up from my nap to make sure that the arrangements are satisfactory.

I certainly look forward to seeing you and Ray.

Sincerely yours,

egh-k.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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HALPERT 32 E 51 ST NY

CONSENT PRESENT CABLE APARTMENT CONFIRMATION

KEIGHLEY

32 51



DALLAS MUSEUM OF FINE ARTS • DALLAS 10, TEXAS

February 13, 1953

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York

Dear Edith:

and so (as you say) I received two of your letters to none of mine which is not the way it usually is! Sorry to be negligent on the correspondence, but we have had a big O'Keeffe exhibition and we have other minor activities which have taken up almost as much time as the One Important show.

O'Keeffe did have a good opening and we are still ready to slap on the red stars as the urge may move any one. The trustees have been very interested and I think we have about decided to make the museum's purchase the "Bare Tree Trunks with Snow". It is certainly a fine O'Keeffe, demonstrating what she has brought to painting, and is of good scale for a museum picture. However I don't mind telling you it is very difficult to try to get the trustees to settle on a single picture. Among the larger pictures there were votes for, in addition to the "Bare Tree Trunks", "Black Place", Red-Purple Leaf and of course the "Rams Skull". I also personally like the one which Saltonstall had thumb-printed. I think it is a very beautiful combination of O'Keeffe and a new direction for her into pure abstraction.

I wrote O'Keeffe, asking her to come while the show was here if possible and had a nice note from her saying that she was deep in work and that she "had not ceased to be embarrassed by exhibitions". We would have enjoyed having her very much. I am glad that you had a word from Markson about the show. We had a very pleasant visit with him.

We have tried to get notices of the exhibition to all of the collectors in the area, including Weiner, Mrs. Windfohr and others, as you suggested. General attendance has been very good, but I am disappointed that we have not made a sale, other than our own purchase. However, that ^{purchase} should make you (and O'Keeffe) feel o.k., no? (Did I somehow get the impression that if we more than meet our guarantee the museum would be allowed 20% discount on its purchase, eh?)

We are mailing all surplus photographs to Delray. Glad you, O'Keeffe, Gaglione, et al liked the brief catalogue. We have given it wide distribution. Sorry you couldn't be here for the show, and thanks again very much for doing such a good job with us (and on us)!

Even had a note from Del Hatfield - all enthusiasm for the O'Keeffe show!

Harry

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clark armstrong

INSURANCE BROKER

1486 UNIVERSITY AVE., BE 9-1007
BERKELEY 2, CALIFORNIA

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January 24, 1962

Downtown Gallery
30 East 5th Street
New York, N. Y.

Attention: Mr. John Simpson

Dear Mr. Simpson:

Reference is made to your letter of January 17, 1962, regarding the sale of the painting "The Last Days of Pompeii" by J.M.W. Turner, 1834, to the Downtown Gallery, New York, for the sum of \$10,000.

The Downtown Gallery, New York, is a well-known and respected art dealer and has a long history of dealing in the art of the 19th and 20th centuries. It is a pleasure to have your gallery represent the painting "The Last Days of Pompeii" by J.M.W. Turner, 1834, in New York. The painting is a fine example of the artist's work and is a valuable addition to any collection. It is a pleasure to have your gallery represent the painting "The Last Days of Pompeii" by J.M.W. Turner, 1834, in New York. The painting is a fine example of the artist's work and is a valuable addition to any collection.

If you require any further information, please let me know.

Very truly yours,

Clark Armstrong
CLARK ARMSTRONG

February 2, 1953

Alice L. Phillips
Secretary of Exhibitions
American Federation of Arts
1083 Fifth Ave.
New York 28, New York

Dear Miss Phillips:

Thank you for your letter of January 30th regarding the damages to our Kuniyoshi "Girl Thinking" suggesting that we obtain an estimate of the cost of repairs, but refrain from having the work done until so authorized by the insurance company.

We have no means here in Burlington of obtaining an estimate for these repairs. There are at least four places where the painting has been substantially marred and another where the damage was sufficient to actually crack the paint. The only restoration work which we have had done was by Alain G. Boissonnas, 315 West 25th Street New York 1, New York. Naturally we would want this work done by the best available person and one with at least the competence of Mr. Boissonnas. Further more, we are not certain that the mere fact that the picture requires repairs, even though they may be done as nearly perfectly as possible, may not substantially reduce the actual value of the picture and therefore justify a claim over and above the cost of repairs.

As to the selection of a competent person to estimate and make the repairs we would be happy to abide by the recommendations of Mrs. Edith Halpert of the Downtown Gallery whose judgement as to the restored value of the picture might also be helpful.

We shall await further word from you or from the insurance company authorizing us to have the picture crated and shipped to a competent restorer or authority in New York for estimate, repair and ultimate disposition.

We sincerely regret the inconvenience thus caused us both.

Sincerely yours,

James S. Schramm

JSS/wlc
cc: Mrs. Edith Halpert

February tenth,
1 9 5 8

Mrs. Charles S. Phillips,
58 Weneley Drive,
Great Neck, N. Y.

Dear Mrs. Phillips:

Thank you for your letter.

Enclosed you will find a list of the paintings you selected, together with the titles and selling prices. The insurance valuation is two-thirds of the latter.

We are also sending you biographical data on each of the artists represented, together with some photographs we have ordered for the purpose.

Incidentally, if you did not locate a Desaut I decided to let you have one of our very top examples for the exhibition.

Sincerely yours,

egh-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

February tenth,
1 9 5 8

Mrs. Nettie Rand,
125-55 82d Road,
Kew Gardens, N. Y.

Dear Mrs. Rand:

Confirming our telephone conversation, I shall accept the Julian Levi painting to offset the outstanding balance of \$338.90.

I am really very sorry that you had to arrive at this decision and sincerely hope that the situation will better itself very shortly.

Good luck and come to see us.

Sincerely yours,

egh-k.

prior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

From the law offices of SOLINGER & GORDON
39 Broadway, New York 6, N.Y.

February 13, 1953

MEMO TO MRS. EDITH G. HALPERT:

Having received the necessary reports
from your accountant, I have now prepared
and enclose, in duplicate, the renewal
exemption application for the Foundation.
Please read it and if it is in order
please sign and return it to me promptly
so that I may forward it to the office
of the Commissioner of Internal Revenue
in Washington for a ruling in favor of
an exempt status for the Foundation. You
may keep the copy for your file.

I have amended the Foundation's tax
return for 1952 to include the etchings,
lithographs and woodcuts in the statement
of assets and, as amended, I am sending
it to Dr. Watter for signature. It will
be filed as soon as it is returned.



Enclosures-2

② on the last page

MAYO CLINIC
ROCHESTER, MINNESOTA

ADMINISTRATION

G. S. SCHUSTER
J. W. HARWICK
E. H. WELD
R. P. KINGSBURY
H. A. BLACKMUN
R. C. ROESLER
K. J. LADNER

February 18, 1953

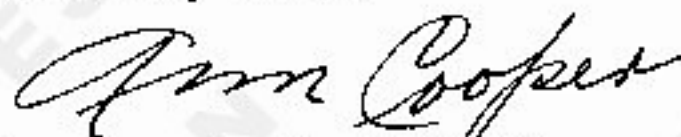
Mr. Charles Alan
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mr. Alan:

Your letter of February 17 has been received in Mr. Schuster's absence. He will be back on February 28 or March 2 and since he has been handling the art program for the new Diagnostic Unit, I would like to hold your letter for his attention rather than passing it along to other members of the committee.

If this is not satisfactory, will you please let me know and I will ask one of the other men to take care of it.

Yours very truly,



Secretary to Mr. Schuster

AC:ms

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JAMES THRALL SOBY

36 East 72nd Street

New York 21, N. Y.

Feb. 16, 1953

Mr. Charles Alan, Associate Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.

Dear Charles:

My Shahn card file is here somewhere and I can give you more information when and if I find it. Meanwhile, here's all I have, referring to titles in the Downtown Gallery's 1932 Sacco-Vanzetti show of Shahn.

1. Vanzetti and Sacco
2. Villafelletto
3. Vanzetti
4. Sacco's mother and father
5. Sacco, wife and son
6. In the cage, courtroom
7. Judge Webster Thayer
8. The four prosecutors
9. Benjamin J. Bowles
10. Attorney for defense
11. Enrico Bastoni
12. Three Witnesses
13. Vanzetti, Sacco and guards
14. Six witnesses
15. Sacco's family
16. ~~Be of good courage~~
17. Head of Thayer
18. Mrs. Sacco and Elizabeth Evans
19. Governor Fuller
20. Demonstration Union Square
21. Demonstration in Paris
22. The Lowell Committee

23. That Agony

Museum of Modern Art
(Soby has photo; no owner's name)
Edith Halpert
no information except Soby has photo
Benjamin Lippincott, Minneapolis, Minn.
(I never could find this gent, who was
still in the Army, as I remember it)
same collection; ditto as to address
" " " " " "

Soby has photo only
no information
" "
" "
" "

Soby has photo only
Elmer Rice, Stamford, Conn.
no information
~~no information~~
Philip Wittenberg
no information
no information
no information
Elmer Rice, Stamford, Conn.
Dunbar - and you find him this time;
Registrar at Museum of Modern Art would
have the address where I finally located
him; the password of the Shahn show was
"Dunbar" and very few people knew it.
no information

Mr. Dunbar
Cushman + Wakefield
120 W 57 St.

Not a very helpful list. I could do much better with those damned cards which I know are here somewhere and will find.

Do keep me up to date with Shahn photos; the last ones I had were late 1951.

Best, hurriedly and if you do find Dunbar, tell Edith for C's sake to marry him and so keep him on tap. I 'phoned every hotel, boarding house and bar in New York before I got hold of him at the time of the show.

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February 5th, 1953.

Mr. Wm. E. Woolfenden,
Curator in Charge of Education,
Detroit Institute of Arts,
5200 Woodward Ave.,
Detroit, Michigan.

Dear Mr. Woolfenden:

We have had word from you telling us whether or not you received the painting, "Juke Box" by Jacob Lawrence. As you know, we are, at present, holding an exhibition of Lawrence's new paintings. Since this exhibition is just about sold out, we are in great need of earlier examples. Therefore, as soon as you make your choice between "Tie Rack" and "Juke Box", we would very much appreciate the return of the painting you decide not to keep.

Sincerely yours,

CA:ml

February 10th, 1953.

Mr. James S. Schramm,
J. S. Schramm Company,
Burlington, Iowa.

Dear Jim:

Edith has handed me your letter of February 2nd, and asked me to answer it.

Mr. Boissonnas has done some very good work for us and, as you know, cleaned your painting before it went to Venice. However, Louis Pomerantz has done mostly all of the restoration for the Federation in connection with these Biennale paintings. Beside this, he has done a truly fantastically good job cleaning a painting by Kuniyoshi, which is very similar to yours, and Edith and I would strongly recommend him to do the necessary work on your painting.

Our suggestion to you, if this is agreeable to the Federation, would be to ship the painting directly to Louis Pomerantz, 127 West 15th Street, New York, via W. S. Budworth & Son who would do the uncrating. Then the Federation could have Mr. Putnam (who has been doing the adjusting for the insurance company in these Biennale claims) inspect the painting at Mr. Pomerantz' studio and get an estimate from him at the same time. Thus far all Mr. Pomerantz' estimates have been acceptable to the insurance adjuster.

Regarding depreciation, Edith believes that you should enter a claim for 20% of the value at which the painting was insured.

Again, as I wrote to Dorothy, if we can be of any more help, please do not hesitate to bother us.

Sincerely yours,

CA:1

3721 84th Street
Jackson Heights 72, N.Y.
Feb. 2, 1953

Dear Mrs. Helpert:

Enclosed is my down payment of \$75.00 for MY MARIONETTES, (new title).

Would you at your convenience have Mr. Lawrence sign the catalog sheet after this painting? That would be nice to have. Thanks.

More to come.

Sincerely,

Emma N. Little

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Edward Ryerson
42 Arlington St.
Cambridge 40, Mass.

Feb. 15 '53

Dear Mr. Marin:

The pictures came in good order but you must have misunderstood us because we only wanted the Patterson silk screen. We opened the drawing and admired it but I have sent it back as we never intended to buy it.

Thanks very much for the prompt shipment. Patterson #1 is a wonderful picture.

Sincerely,

Edward Ryerson

Check enclosed.

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Francis Greenwood Dearden
114 East 62 Street
New York 21, New York

February 17th 1953

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

On February 4, 1953 the painting "Father and Son" by Ben Shahn was picked up by a delivery man to be returned to your Gallery. Would you kindly send me a check for the net payment I had made the amount of \$250.00, minus the deductions mentioned on the service charges connected with the delivery to the Gallery. I thank you kindly.

Sincerely yours,

Francis G. Dearden

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THE AMERICAN FEDERATION OF ARTS

NATIONAL HEADQUARTERS: 1262 NEW HAMPSHIRE AVENUE, N. W., WASHINGTON 6, D. C. • NATIONAL 8178

February 18, 1953

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

My dear Edith:

Mr. Rudd sent the communication on the Exhibition Pool on to me. I think it is an excellent idea and I can see many reasons why the AFA should be identified with such a project. One of them is that it will make us a lending agency in addition to our established function as a circulating agency. It is obvious that we cannot assume such an activity without a well defined material sponsorship as such a service would demand permanent storage space, additional transportation costs, maintenance and care, additional personnel on various levels. It seems the whole thing boils down to financing.

I think that perhaps you, Mr. Messer and I and whomever else you wish might sit down and talk this out from all angles. One thought I have would be for a photographic file for paintings that would be available, therefore doing away with any permanent storage. However, that's nothing but a thought. Perhaps when this benefit, which seems to be tearing so many people apart, is over we can have an hour together.

Sincerely,

E. A. Tamm

ES/pm

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Antiques . . .

Anton Hardt . .

3741 Walnut Street
~~2245 North Second Street~~
Harrisburg, Pennsylvania
Telephone 4-8389

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st St.
New York, 22, N. Y.

18 February 1953

Dear Mrs. Halpert:

Enclosed is a photo of a primitive painting that I thought might interest you. This one is about 24"X 30" in good condition. There are strong reds and greens in the dress and background, so that the picture is interesting and colorful.

Someone who is supposed to know about painting dated it about 1815-20 and rated it a fine example. The subject is reputed to be a member of a Trenton, New Jersey family, although the painting was bought in Pennsylvania. Price of this picture is \$135.00., express collect. In case you are not interested in this may I ask that you return the photo?

I am negotiating for the purchase of a private collection of antiques which includes a small Schimmel piece, several other carved birds, and two early water colors of birds. When I have definite news of this I will write further.

Sincerely yours,

Anton Hardt

P. S. I might add that the object the subject is holding is a rattle with small bells fastened to the outer edge of the wide circular portion of the rattle.

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Mr. & Mrs. Diggory Venn

Public Relations

5 Gloucester Street

Boston, Massachusetts

KENmore 6-9662

February 13, 1953

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York, New York

Dear Edith:

It was good to see you this week and as always I enjoyed talking over the state of the world with you.

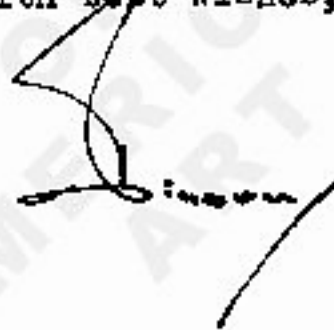
Your O'Keeffe black and white photos vanished in a twinkling. Dallas apparently had done little or nothing about the art magazines and they were all anxious for material.

A letter from Tom asks for a couple of pictures for Miss Ruby Edna Pierce of the Palm Beach News and Life, Palm Beach, Florida. Would it be possible for you to send a couple directly to her?

I used everything you gave me on Look, Art News, and Pictures on Exhibit. Belle Krause wants to do a story for either March 1 or March 15 and if I haven't been able to get any of the pictures back from the other magazines by then, could I call on you to send her over a set?

With best wishes,

DV:iv.



Photos sent

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PELLEGRINI & CUDAHY, Publishers

41 East 50th Street, New York 22, New York • MUrray Hill 8-8440

February 11, 1953

Downtown Gallery
32 East 51st Street
New York, N.Y.

Gentlemen:

For a reproduction in AMERICAN ART AND ARTISTS: 1953 which is being published this Fall by Pellegrini & Cudahy, the Advisory Committee is seriously considering Stuart Davis's "Bapt at Rappaports", Yasuo Kuniyoshi's "Amazing Juggler", Ben Shahn's "Composition with Clarinet", Charles Sheeler's "Manihester", Williams Zorach's "Even", Rewben Tam's (Best painting exhibited during 1952) and Zerbe's "Diesel Engine, No. 2."

Final selections will be made in New York, early in February by a committee of museum directors, so if you can send us photographs of these works by February 20th, we shall greatly appreciate it.

Sincerely yours,

Nathaniel Pousette-Dart

Nathaniel Pousette-Dart
Editor
AMERICAN ART AND ARTISTS

I am enclosing a copy of our agreement with artists concerning the use of photographs.

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February 12, 1953.

Miss Alberta Rae Gantt,
Ulysses, Kansas.

Dear Miss Gantt:

In reply to your inquiry of January 29th, I would suggest that you subscribe to the Art Digest which will keep you up to date on all that is going on in the various New York galleries including this one. The address of this magazine is 116 East 59th Street, New York, 22, New York.

Sincerely yours,

CA:1

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THE FIRST NATIONAL BANK OF FORT WORTH
FORT WORTH, TEXAS
February 11, 1953

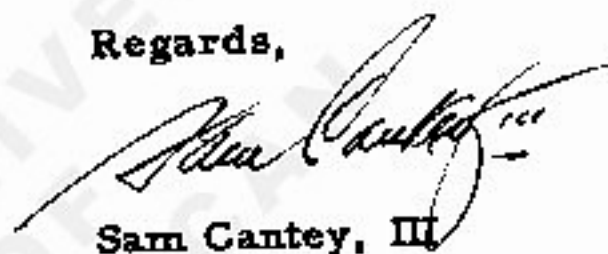
Dear Edith:

I am adding this note and second catalogue to our regular mailing. After the opening of Bror Utter's exhibition, Betsey and I had another one - man show at our house for him. We thought you might like to have a copy of this catalogue also, for your files.

Dan is in the hospital recovering from an ulcer operation but is doing nicely and is supposed to go home on Friday.

I am planning to be in New York on the 24th of this month. Although I am going on business, I hope to see you. I will be at the Hotel Madison.

Regards,



Sam Cantey, III

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

February 4, 1953

CLEARING HOUSE FOR AMERICAN ART

Introduction:

Although we take great pride in our statistical information, surveys, polls, sales and promotional methods relating to every American industry, there is no collective data whatever concerning any one factor associated with the arts, numerically, specifically, or otherwise. It is of vital importance, therefore, to establish a central bureau for such a service in order to ascertain specific facts and needs and a basis for study.

Purposes:

After obtaining the vital statistics, the primary purposes for the Clearing House for American Art is to create a sympathetic environment for the creation of works of art; to encourage through concrete support the artists making an important contribution to our cultural life; to bring about a closer liason between the creative artists and an eager public; to bring art to communities with inadequate facilities; and to promote in every way one of our greatest national assets.

Methods:

1. Ascertain accurate number of museums, university galleries, art clubs, and other public institutions; their methods of operation; moneys available for exhibitions and for purchase, as well as the percentage allocated to (living) American art, both national and regional.

a. The American Federation of Arts is in the process of assembling such data, but it can be taken over, if agreeable.

2. Ascertain the number and character of commercial galleries serving the artists in various parts of the country; their methods of operation including commissions charged, services rendered, sales effected and in what categories.

a. Artists Equity is in the process of assembling such data and could turn over material so far gathered.

3. Establish the number of artists working professionally in the field, omitting those practicing art as an avocation.

4. Establish a library of photographs of paintings and sculpture in public and private collections, with the assistance of the museums and dealers, and maintaining it on a continuous basis, such photographs to be arranged according to artists.

5. Establish a complete card index of (4), with cross-reference relating to medium, subject, and region owned, and name of owner.

6. Establish library of color slides for reference and lectures.

7. Establish an index of motion pictures on American art.

8. Transfer from the Whitney Museum (if agreeable) the Research Council Records for further maintenance.

9. ORGANIZE AND MAINTAIN THE EXHIBITION POOL.

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4-770

February 11, 1953

Mr. Robert David Strauss
Strauss - Frank Company
Houston, Texas

Dear Mr. Strauss:

In reference to your letter of February 9th to Professor Donovan who is now in Europe on the cost of shipping to us the painting by Stuart Davis we would suggest that you contact Mrs. Edith Halpert of The Downtown Gallery. Since we had selected this painting with many others in New York City for our forthcoming exhibition, it would ordinarily have come from there by van which we send east from here at great expense. You understand, I feel sure, that our budget can not support such individual items as the bill you enclosed unless we had prepared for them very much in advance.

Sincerely yours,

James D. Hogan
Professor of Art

cc: Downtown Gallery
H/w

Mr. Joseph Glasco

February 9, 1963.

been associated with her that it is the only method of working because it leaves the artist complete freedom to develop, and in most cases in the end it has paid off. This is just another way of saying that this gallery is interested in artists who will be still good at fifty, or sixty, or even eighty - like Marin.

Beside all this, you must understand that handling the work of twenty-five artists, and time for only eight one man shows a year, means that each artist averages only one exhibition every three years. It also means that when museum directors select large annuals they become embarrassed because they often choose so many artists from this gallery.

I am deliberately writing you in this extremely discouraging vein because I do not wish in any way to raise your hopes.

However, if you are planning to come to New York in March, I know that I - and I believe that Edith - would like to see your most recent work, and I do think it would be worth your while to come in and have a talk. In any case I, personally, am looking forward to seeing you. I feel badly that we have seen so little of each other during the past two years.

Sincerely yours,

CA:ml

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February 9th, 1953.

Mr. Joseph Glasco,
General Delivery,
Taos, New Mexico.

Dear Joe:

It was a great surprise and pleasure to receive your call on Saturday. Although I must confess that I had heard rumors of your leaving the Viviano Gallery, I was still a little startled to hear it confirmed and your expression of a desire to become associated with us.

I do not need to reaffirm my enthusiasm for your painting. You have known for a long time how I feel. Immediately after your call I informed Edith, and was happy to hear her concur in my feeling about your work.

The difficulty is that we are now representing twenty-five "older" artists and nine "younger" artists in our ground floor room. We feel that you are too well established to fit in the "younger" group, and we hesitate to add an artist to the "older" group. We wonder whether it would be fair to him to spread the interest any more than we have done at present.

When you first came to New York and first made your association with Perls, I was surprised and slightly disappointed because I had hoped that you would give us more of an opportunity to handle your work. At that time our situation was somewhat different. You must understand that we may possibly work somewhat differently from other dealers. We are inexorably (and probably maddeningly) slow. It takes us a long time to decide to add an artist to our list. We are much more interested in the growth of the artist and in building a steady career for him, as well as a solid reputation. When we add an artist, we look upon it as a kind of marriage which we hope will continue "till death do us part". You see for example, Jack Levine joined the gallery in 1936, and sold almost nothing until 1942. Since then he has sold over 90% of his stock. This type of art dealing which fights away from the quick and flashy and fashionable success entails great faith on the part of the dealer and great patience on the part of the artist.

Edith has convinced me during the eight years that I have

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rather than in a quick & spectacular & pyrotechnic acclaim

February 2nd, 1963.

Dr. Meyer Perlman,
8 West 16th St.,
New York, New York.

Dear Dr. Perlman:

This will confirm our telephone conversation of last Friday.

It is our understanding that you will lend this gallery your painting, "Morton Street" by Ben Shahn for our exhibition of paintings of New York. The exhibition will open on February 16th and will continue through March 7th. We would like to send for the painting next Monday, February 9th, and we will return it to you as soon as possible after the exhibition. We will insure the painting while it is out of your possession, and we would appreciate it if you would let us know what valuation you would like placed upon it.

May we, at this time, express our gratitude for your generosity in making this loan.

Sincerely yours,

The Downton Gallery, Inc.

GA:ml

February fourth,
1 9 5 8

Olifton Antique Shop,
Franklyn,
New Hampshire.

Gentlemen:

I can't tell you how grateful I am to you for
sending the painting on approval.

Although it is a very delightful example in
the actual painting, the effect was much more
professional than suggested by the photograph.
Thus, I am returning the painting to you, via
railway express, prepaid.

I hope that from time to time you will keep me
informed of material you may have available,
as I am really very much interested in increas-
ing our group, both in the paintings and in the
sculpture, but I do prefer the cruder type.

Sincerely yours,

egh-k.

not to publishing information regarding sales transactions,
essentially as a responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Private collectors, museums and galleries naturally do not like their walls denuded of their paintings and sculptures. They object to this even for a few months and certainly would object more to the longer period which the traveling show demands.

2. Working hardships on artists

There is a great hardship put upon the artist when his unsold pictures are taken from the galleries and put into a traveling show. Granted his work is given wider circulation, nevertheless, it is removed from the "marts of trade." Furthermore, the gallery which represents him (where people expect to find his work available for purchase) is left without sufficient examples.

To help solve both of these problems, it is my thought that a substantial amount of money be spent annually to purchase the works of living artists (of all nations) to replace temporarily the paintings borrowed for the traveling shows.

Thus, if you borrow a Matisse from a private collector, you can allow him a choice from this "pool" to replace his Matisse -- you might even offer to let him change his borrowed painting several times while his Matisse is on tour.

This has two advantages -- (a) the collector is satisfied, and (b) living artists have the satisfaction of having their pictures hung on the walls of important private collectors.

C. ASSIST LIVING ARTISTS

The encouragement of the arts is an important part of this plan.

It is not helpful to give a creative person money -- but it is vastly desirable for him to feel that his work is acceptable to a point of purchase.

The proposed plan will circulate money among artists by the purchase of art works for the pool and so be of both inspirational and practical assistance to the creator.

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ROBERT DAVID STRAUS
VICE PRESIDENT
STRAUS-~~FRANK~~ CO.
HOUSTON, TEXAS

February 17, 1953

Mrs. Edith Halpert
The Downtown Galleries, Inc.
32 East 51st Street
New York, N. Y.

Dear Edith:

Upon receipt of your letter, I immediately got in touch with Mr. Francis Coates, Chairman of the committee to select the director for the Museum of Fine Arts. I quoted directly from your letter about Mr. Wight.

They are taking this matter under advisement, and if interested will no doubt immediately get in touch with Mr. Wight.

They, as well as I, certainly appreciate your interest in this matter. I will advise you of the results.

Yours sincerely,



RDS:pb

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February 3rd, 1963.

Mr. Russell Allen,
112 Pinckney St.,
Boston, Mass.

Dear Mr. Allen:

I have checked, and have found a parcel post receipt, #365490, dated December 27th, 1952, indicating that the two Shahn prints were sent to you at that time. They were addressed to your Pinckney Street address. Would you let me know, at your earliest convenience, whether or not these prints were received? If they were not, I will immediately attempt to trace them.

It was good to see you last week, and I look forward to seeing you again in New York in the near future.

Sincerely yours,

CA:ml

700001

Wells College
AUBORA, NEW YORK

DEPARTMENT OF FINE ARTS

February 14, 1953

Dear sir,

We are planning our annual Art Trip for the beginning of the spring recess, March 9. Unfortunately your Jacob Lawrence will be over, but I wonder if you might have material of interest from among your various artists. On occasion we have had the privilege of visiting private collections or the studios of distinguished craftsmen and heard them discuss their own work. Last year, for example, we visited the apartment of Stephen C. Clark and the studio-workshop of Theodore Roszak. Would it be at all possible for Mr. Lawrence or Miss Pfeira to talk of matters of mutual interest? Tentatively, I am thinking of 11.30 a.m. as the time of day, but could rearrange the schedule if desirable. Our

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February fourth,
1 9 5 8

Mr. Lloyd Goodrich,
Whitney Museum of American Art,
10 West 8th Street,
New York, N. Y.

Dear Lloyd:

At the meeting of the Foundation, we discussed the idea of preparing a pamphlet entitled (tentatively) "The A. B. C. for Collectors". I mentioned that a good deal of the material had already been prepared. One of these days, I will dig up the papers. Meantime, I did find three articles explaining subjects, issues, and media. These were prepared for the magazine "SEVENTEEN" and the character was naturally dictated by the publication. In re-reading these carbons, I realize how awfully sorry these articles were. Naturally, they were cut down considerably and if I can locate the issues in which these articles appeared, perhaps the brief notes may have some significance in the over-all plan.

When I find the draft for the pamphlet, shall I send it to you or shall we let the matter ride until the Committee decides on the person or persons to draw up the pamphlet correctly and professionally.

Sincerely yours,

egh-k.
encls.

Copy to:
Mr. David Solinger.

TELEPHONE
PLAZA 3-0411

CHAS. PAUL WEINBER
LICENSED ELECTRICIAN

WEINBER & SON
ELECTRICAL CONTRACTORS
329 EAST 54TH STREET

RES. PHONE
FAIRBANKS 4-1862

NEW YORK 22, N. Y. Feb. 4, 1953

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Downtown Galleries,
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Your letter of complaint received.
The gooseneck lamp in question was installed by
me on Sept. 30, 1952, and I received the call to
repair same on Jan. 26, 1953 - 4 months later.

This lamp was broken where the
gooseneck is attached to the base. It must have
been hit or mistreated in some manner, otherwise
it would never have been broken the way it was.

If you still feel I am unjust
in charging \$5.00 for the labor, of picking up
the lamp at your place, repairing it in shop
and reinstalling it, you have my permission
to deduct it from the bill.

CPN/E

Very truly yours,

Charles P. Weinber

Mr. Henry Dreyfus,

-2-

February 4, 1948

ible that we can at least match Great Britain - where in 1940, C.E.M.A. was founded by the Pilgrim Trust, a private organization financed by a gift from an American and others. Within three months, the British Government added the sum of \$140,000. According to a booklet, I obtained on Friday from the British Information Services (I am attaching a copy), the government expended an approximate total estimated at £12,000,000. (\$3,600,000) in the period of 1950-51 for the promotion of British arts. This figure is inclusive, but surely we can top it. . .

If you refer to page 8 of the booklet, you will find that there is an idea similar to the EXHIBITION POOL and that the Arts Council purchases oil and paintings, watercolors and drawings - representative examples of good contemporary artists - to keep the POOL alive and adequately supplied.

While the EXHIBITION POOL is the most important facet in the general plan for supporting living American art, a more inclusive program is essential in the form of a central bureau or clearing house. An outline for this is enclosed. I must stress, in each instance, that the plan is entirely for American art, as the Frick Library, the Museum of Modern Art, and many other institutions throughout the country, have excellent records of foreign works of art owned here and abroad. Museum and private buying of European art represents at least 90% of the total expenditure on contemporary art. The old Masters market is not considered in this at all for obvious reasons.

Thus, I hope that the suggestions will be considered in their full context and will be given some consideration for further development by persons more equipped than I to do so.

Sincerely yours,

egh-k.
encls.

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H E N R Y D R E Y F U S S

4 WEST 58TH STREET, NEW YORK 19, PLAZA 3-8030

HENRY DREYFUS
JULIAN G. EVERETT
ROBERT H. HOBT
WILLIAM F. H. PURCELL

DORIS MARKS
RITA HART

CALIFORNIA OFFICE
300 COLUMBIA STREET
SOUTH PASADENA

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February 5, 1953

Mr. Milton Katz
Ford Foundation
Pasadena, California

Dear Milton,

At last I have had an opportunity to put on paper the suggestions we discussed in Pasadena, and, as you proposed, I am sending them along to you.

Actually, the enclosed memo also parallels some of the thinking of Edith Halpert who owns the Downtown Galleries in New York and has represented the best in American artists (Marin, Kuniyoshi, Zorach, Sheffer, Shahn, O'Keeffe, Stuart Davis). Her experience puts her in a position to give valuable advice and counsel, so I decided to expose my ideas to her and get a critical reaction. It turned out that she had some thoughts of her own and I am also enclosing her memorandum on the subject.

I do not know, of course, how well the attached suggestions will fit into the philosophy of your organization. I am well aware that you must receive countless ideas. But I do consider it of great importance that you want to use "the language that knows no boundaries" in reaching the goals of the Foundation, and I would like to contribute whatever help I can.

My schedule has me back in Pasadena on February 10. If I can be of help in formulating your plans, I hope you will call on me.

My very best regards,

HD:j

C O P Y

February 2nd, 1953.

Mr. Lee Thompson Smith, Chairman,
Citizens' Committee for -
New York City's 300th Anniversary,
135 Broadway,
New York, New York.

Dear Mr. Smith:

I am writing you this brief note - which will be followed by more extensive publicity material - merely to inform you that this gallery is holding an exhibition of paintings of New York by leading contemporary American artists. The exhibition will open on February 17th and will continue through March 7th. Two of the paintings were reproduced in the special section of the New York Times yesterday, and the twenty-eight others are of equal caliber and equally exciting. About a week before the exhibition, we shall have photographs of most of the paintings available for reproduction.

I hope that you will pass this letter on to your publicity director. This exhibition complements the exhibition of earlier paintings of New York being held at the Metropolitan Museum of Art.

Sincerely yours,

GA:ml

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20% of purchase as soon
as I can.

I know this is irregular
but if the painting can
be used I'd appreciate it
very much.

Thank you very much,
Johnny Soderstrom

February third,
1 9 5 8

Weinbeer and Son,
329 East 54th Street,
New York 22, N. Y.

Gentlemen:

In your bill of January 30th, you include a
\$5.00 charge for repairing the gooseneck
lamp at the reception desk. This, as you
know, was installed by you not very long
ago and went out of order almost immediately.

Do you think there should be a charge for the
repair?

Sincerely yours,

egh-k.

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February third,
1 9 5 3

Mr. Ted A. Weiner,
5811 El Campo Terrace,
Fort Worth, Texas.

Dear Mr. Weiner:

This morning I received a very handsome catalogue from the Dallas Museum and thought of you.

You realize, of course, that I have not bothered you with sales letters during the entire period as I feel very strongly that a picture must be wanted and cannot be sold.

However, I feel that the opportunity of seeing an entire group of O'Keeffe's - 29 simultaneously - is one worth following through. I am suggesting, therefore, that you hop into your buggy with Mrs. Weiner and your daughter for the treat in Dallas. The exhibition offers an excellent cross-section of O'Keeffe's contribution to American and - for that matter - international art. She is not only an outstanding artist, but unique in her conception and execution, with a vision which registers the essence of nature in its various manifestations.

I do hope that you will see the exhibition and will drop me a note to let me have your reaction.

Sincerely yours,

egh-k.

Thanks Charles for
your suggestion.
Jim

February 12, 1953

Miss Alice L. Phillips
Secy. of Exhibitions
American Federation of Arts
1083 Fifth Avenue
New York 28, New York

Dear Miss Phillips:

Reference is made to your letter of January 30th and
mine of February 2nd regarding our Kuniyoshi "Girl Think-
ing".

is
If it/agreeable to you and the insurance company I should
like to ship the painting to Louis Pomerantz, 127 West
15th Street, New York, via W. S. Budworth & Son who
would do the uncrating. Then you could have the insurance
adjuster inspect the painting at Mr. Pomerantz' studio
and get an estimate from him for the restoration. I
should like to have Mr. Pomerantz do the work and although
I have confidence that he will do a good job, I suspect
that I should enter claim for at least 20% of the insured
value to cover depreciation due to restoration.

If I may have authorization to follow the above procedure
I shall arrange to have the picture crated and shipped
at once. Please advise me also to whom the crating and
shipping charges should be made.

Sincerely yours,

James S. Schramm

JSS/wlc

February 17, 1953

Mr. K. W. Putnam,
Albert R. Lee & Co., Inc.,
90 John Street,
New York, 38, N. Y.

Dear Mr. Putnam:

Mr. David Rosen visited the gallery this morning and looked at "New York - Paris" by Stuart Davis, which the American Federation of Arts borrowed from the collection of Mrs. Halpert.

Mr. Rosen will communicate directly with you, estimating the cost of restoring this painting.

Mrs. Halpert is out of town this week. I would suggest that you call her after next Tuesday, because it is my impression that she will claim some depreciation in the sales value of this painting due to the damages.

Sincerely yours,

CA:1

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be an imposition to ask if you would sound them out on the possibility of serving on our jury? (I will also send Julian Levi a personal note since I have had correspondence with him before about serving on a Sarasota jury.) We would also be much interested in any other names you might suggest and would appreciate anything you might do to help us.

The jury dates will be May 29 and 30 (incidentally, that is apt to be the absolutely most beautiful time of the year down here). We plan to have a jury of no less than three and no more than five, including one art critic of national reputation in addition to artist members. We will expect the jurors to pass on all works without distinction as to media -- that is, oil, transparent water color, casein, mixed media of all kinds; prints, drawings and engravings of all kinds, both black and white and color. Jurors will be invited to exhibit without competing for prizes. We expect to hang about two hundred works. We will be prepared to pay transportation costs and maintenance here for two days. Since the transportation costs are so high I doubt there will be any fee, but if someone we wanted very much would consider the job only with fee we might be able to work something out.

Since we want to get announcements out as soon as possible, including if we can the jurors' names, we would be most grateful for some word from you as soon as you can conveniently send it. If the artists in question need further information before deciding send me a collect wire and I'll try to give you what is needed. If you have other names to suggest it would be most helpful if you could send those on immediately so that our Committee could consider them right away.

This section of the country is growing to be a more and more important part of the art world and we hope the exhibition this year will be just the first in an annual series of Festival exhibitions which will become really significant. It is certainly to the artists' advantage to support it. There is an amazing amount of art consciousness around here and a lot of good solid money to support it.

With my personal thanks and best regards,

Sincerely,

Ellean Terry Hodgins

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MUSEUM OF FINE ARTS
BOSTON 15
DEPARTMENT OF PRINTS

Feb 6th 1953.

Mrs Edith Helfert
The Mountain Gallery
32 East 51st St
New York N. Y.

Dear Mrs Helfert

I am putting on again for the
Trustees in the Special Exhibition Galleries another
group of 250 drawings acquired for the "Kewich Collection"
since 1949. The Exhibition is not for the public
but I would be so very pleased if you could
drop in to see it.

I will have on view the six panels of acceptance
I have obtained. Then you need see no problem
and perhaps we could go over the group of which you
so kindly sent me photographs. I forgot to say the
dates of the Ex are Feb 12th - Feb 24th. Any day
would be satisfactory except Feb 19th which is the meeting
of the Trust Board.
Sincerely, Mrs Henry J. Rosin

February 17, 1963.

Mr. Lawrence A. Fleischman,
19480 Burlington Drive,
Detroit, 3, Michigan.

Dear Mr. Fleischman:

By the time you receive this letter you will probably be seeing Mrs. Halpert in person. Before she left for Buffalo and points west, she asked me to have your account checked, as you requested in your letter of February 10th.

Enclosed you will find the account as we have it recorded.

Sincerely yours,

CA:1

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The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-9211

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 11, 1953

The Downtown Gallery, Inc.
32 East 51st Street
New York City, N.Y.

Dear Sirs,

I am returning to you the signed copy of the receipt of pictures from your Gallery. Included, however, on the receipt is a notation of 9 photographs at \$.75, totalling \$6.75, for which you are presumably billing us. Unfortunately, we are not in a position to buy photographs for use in our publicity and if you are not able to let us have them at no charge, we will have to return them to you. Kindly advise us as to this at your earliest convenience.

Thank you.

Yours sincerely,

Eleanor Madeira

Mrs. Eleanor Madeira
Publicity Representative

1 Enclosure

- * The nine photographs which arrived in a group with a bill are as follows:
 - Reuben Tam - Moon and Wave Action
 - Mitchell Siporin - Treasure of Naples
 - Wallace Reiss - Expectations 1952
 - Robert Preusser - Elan Vital 1952
 - Edward Millman - Game Cock Fancier 1951
 - Walter Meigs - Winter Landscape with Four Trees
 - John Marin - Sea Piece 1951
 - Jonah Kinigstein - Death of the Dauphin 1952
 - Louis Guglielmi - Still Life 1951

February 17, 1953.

Mr. James Thrall Soby,
36 East 72nd Street,
New York, N. Y.

Dear Jim:

Thank you for sending the list so promptly. I am communicating with Dorothy Dudley and Dorothy Miller to see whether it is possible to glean more information.

When you do find your cards and make a more complete list, I think we should put one copy in a safe deposit vault.

Again my thanks, and I will order the prints for which you are waiting.

Sincerely yours,

CA:1

February 17, 1961

Mrs. Dorothy Barnes,
Art Department, Parsons College,
Fairfield, Iowa.

Dear Mrs. Barnes:

Enclosed please find mimeographed biography of Jacob Lawrence. If your student will refer to the various magazine articles listed in the biography, she will find many paintings reproduced as well as a great deal of critical and biographical material on Mr. Lawrence.

Sincerely yours,

CA:1

THE PINE CUPBOARD
ANTIQUE SHOP
TELEPHONE 574

FRANKLIN, NEW HAMPSHIRE

February 11, 1953.

ALYCE S. CLIFTON
R. B. CLIFTON

Edith Halpert
Downtown Gallery
32 East 51 Street
New York 22, 1953.

Dear Miss Halpert:

The family group painting which we sent down to you on approval came back to us in bad condition-there were several scratches and a 3" tear in the lower left corner, plus a chip off the gold leaf frame. The crate came through in fine condition, and it looks as though the damage was done before packing. I have sent many pictures on approval and this situation has never arisen before, and I am at a loss as to know just what to do about it. Do you have an insurance that covers this damage?

In reference to Mr. Alan's letter of February the 5th I am enclosing the Express Receipt and the charges-which were \$2.45. May I hear from you at your earliest convenience?

Sincerely yours,

R. S. Clifton

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is at least 50 years after the date of sale.

UNIVERSITY OF FLORIDA • GAINESVILLE
COLLEGE OF ARCHITECTURE AND ALLIED ARTS

Department of Art

February 19, 1953

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

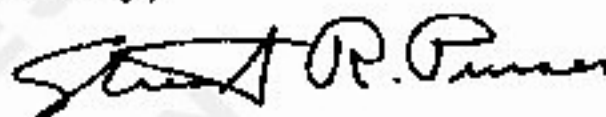
Dear Miss Halpert:

I am sorry to have waited so long in answering your letter in regard to the Zerbe show. Since the March exhibition is to be our Centennial Show we are most anxious to plan a most important exhibition of Twentieth Century Painting. We decided to have our faculty invite 13 contemporary painters who they would like to have represented at this exhibition. Mr. Zerbe was one of the 13 selected and I have written him in regard to this matter.

We are paying all shipping costs and insuring the painting from each artist for \$800.00 while it is on exhibition. I do hope that we will be able to exhibit one of Mr. Zerbe's paintings. The days of exhibition will be from March 14 to April 14.

I want to thank you for your interest in helping us with this exhibition.

Sincerely,



Stuart R. Purser, Head
Department of Art

SRP:bw

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February 19, 1953.

Mr. W. S. Rush,
Professor of Fine Arts,
Wells College,
Aurora, New York.

Dear Professor Rush:

I have delayed answering your letter of February 14th because I was waiting for Mr. Lawrence to visit the gallery when I would have an opportunity to discuss your idea with him. Unfortunately, he will be unable to meet with your students on March 9th. He is preparing for an extended trip abroad and doesn't have a free minute at present.

On this day we are opening a one man exhibition of paintings by Paul Burlin. As you know, he is one of our leading abstractionists. At present he is teaching at Washington University in St. Louis, but he plans to be in New York for the opening of his exhibition. I believe I could persuade him to meet with your students at the gallery at the time you specify. Before I communicate with Mr. Burlin I would like to hear your reaction to this idea.

We do not handle the work of Miss Pereira. If you would like to arrange for a meeting with her, I would suggest that you communicate with Mr. George Dix at Durlacher Bros., 11 East 67th Street. Durlacher Bros. is Miss Pereira's dealer.

Sincerely yours,

GA:1

[REDACTED]

Associate Director
Downtown Gallery
32 East 51 Street
New York 22, New York

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

Dear Mr. Alan:

Thank you for your letter of February 9. I regret very much that this damage occurred to the Ben Shahn print. It was mailed by a new employee who in error failed to insure it properly at the Post Office.

Mr. Defenbacher is ill at the present time, but I shall report this damage to him as soon as he returns to the office. In the meantime, I will contact our insurance company here.

Again I wish to express our regret that the damage occurred.

Sincerely,

Sarahy Bousman

Mrs. R. R. Bousman
Secretary

2-12-53

President
R. F. Windtahr

Director
D. S. Defenbacher

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

4. The two remaining weathervanes are in perfect condition as far as we can tell from the descriptive lists you sent us.

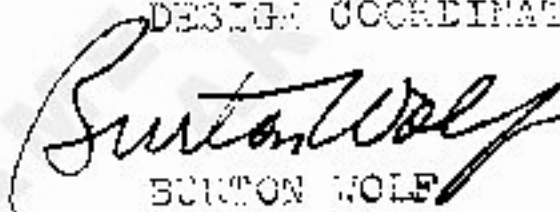
Please advise us what action you would like taken with our insurance agents on the above report so that we can get it attended to with the least delay.

We would also like to know what commission there is on the sale of any of the above items as several people have already shown interest in them; must we mark them up to take care of our commission or does it come from the price you have indicated on the check list.

Again, may we thank you for your great help and the discernment with which you chose the items sent to us. As the snow will be photographed at a later date, we will be most happy to send you any shots showing the pieces you have lent us.

Most cordially,

DESIGN COORDINATION


BURTON WOLF



772 NORTH JEFFERSON STREET

MILWAUKEE 2, WISCONSIN

February 12, 1953

The Downtown Gallery
32 East 51st Street
New York City, N. Y.

Gentlemen:

Inasmuch as I have been ill and away from my work for several weeks I am not familiar with a bill which we have just received from the Berkeley Express & Moving Company and would appreciate your telling me what painting they shipped to us from your Gallery. The bill reads as follows:

"Dec. 8 - Shipping one painting from the
Downtown Gallery, 32 E. 51st St., NYC"

Thank you for your help.

Yours very truly,

Pearl M. Greenbaum
Pearl M. Greenbaum
Bookkeeper

DR. LAVERA FOHL, DIRECTOR

WEBB & LYNCH

INCORPORATED

INSURANCE

99 JOHN STREET

NEW YORK 38, N.Y.

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JOHN H. LYNCH, Vice-Pres. & Treas.
SAMUEL B. WEBB, Secy.

TELEPHONE CORTLANDT 7-4161
CABLE ADDRESS
WEBBLYNCH

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February 11, 1953

Mrs. Edith Halpert
c/o The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

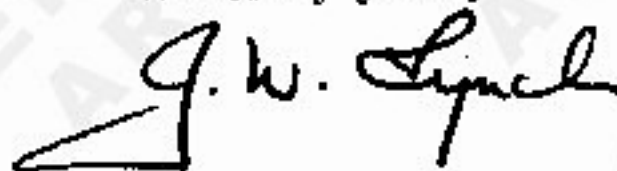
Thank you for your very nice letter of February 10th. It surely was nice to hear that you approved of the suggested letters and questionnaire we had sent on to Mr. Schenok.

We had a nice reply from Mr. Schenok on February 2nd in which he told us that he was going to probe further into the matter and see what degree of interest some of the member museums seem to have in the project. His letter sounded rather encouraging, and he told us that he might possibly be in New York sometime this present week and, if so, might possibly contact us.

If there is anything we can do for you in the way of giving you additional facts or additional information prior to your departure to Buffalo, I know you will communicate with us. Meanwhile, may we thank you once again for your very nice letter.

Sincerely yours,

J.W. Lynch:ET



Graph. Sammlg. Albertina

Wien, I., Augustinerbastei 6

Wien, 10. Feber 1953.

Gentlemen,

We are telling you that the silk screen
print by Ben Shan "Silent Music" arrived safely
in Vienna.

John. Burke Wagner

LAWRENCE A. FLEISCHMAN

19480 BURLINGTON DRIVE

DETROIT 3, MICHIGAN

Feb 10, 1953

Dear Edith,
you will find enclosed with
this letter a check for \$400⁰⁰
to be credited to Lawrence Advertising
account.

on my personal account my
records show that as of Jan 1st, 1953
I owed you 11,300
7,145⁰⁰ for recent purchases
52,50⁰⁰ more book

18,467

This is a little different
from your bill and I can't seem
to find my error.

we are looking forward to
your visit with us.

yours truly,
Lawrence

P.S. my birthday is Feb 14th and in case
you want to get rid of the "Indian Dance"!!

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

ARTS COMMISSIONERS: EDGAR B. WHITCOMB, *President* - MRS. EDSSEL B. FORD - K. T. KELJER - ROBERT H. TANNAHILL.

EDGAR P. RICHARDSON, *Director*

WM. A. BOSTICK, *Secretary & Bus. Mgr.*

February 10, 1953

Mr. Charles Alan
The Downtown Gallery
32 E. 51st St.
New York City 22

Dear Mr. Alan:

In answer to your letter of February 5th, we are returning to you by Express Prepaid the Jacob Lawrence The Rack.

We hope the Board of Trustees will approve the purchase of Juke Box at its next meeting later this month.

Sincerely yours,

Helene Monroe

Secretary to the Director

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February 13, 1963.

Miss Pearl M. Greenbaum,
Milwaukee Art Institute,
772 North Jefferson St.,
Milwaukee, 2, Wisconsin.

Dear Miss Greenbaum:

We have your inquiry of February 12th. On December 8th we shipped one painting to you at the request of Mr. Otto Spaeth. The express charges for this shipment should have been paid by the Meta Mold Corporation. I am sure that if you communicate with them, they will straighten out this matter.

Sincerely yours,

GA:ml

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P A B S T B R E W I N G C O M P A N Y

221 NORTH LA SALLE STREET

CHICAGO 1, ILLINOIS

OFFICE OF THE PRESIDENT

February
16th
1953

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

The reproduction of the Charles
Sheeler painting on the cover of Blue Ribbon
News aroused considerable favorable comment.
I am glad that you also liked it so well.

While we are not thinking of
commissioning any additional paintings at
this time, I will be glad to keep your
suggestion along those lines in mind.

Sincerely,


President

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February tenth,
1 9 5 5

Mr. Henry P. Rossiter, Curator,
Museum of Fine Arts,
Boston 15, Massachusetts.

Dear Mr. Rossiter:

Thank you for your letter.

I did not send you any prices or any further date on the sculpture selection forwarded to you two weeks ago, because I thought it best to get a reaction from you and from our friend, Maxim Karolik, as such vulgar details need not be discussed until there is a definite interest. All I can say is that I will make a very, very special price on the group for the sole reason that I feel so strongly Boston should represent this very important American expression in the very territory it was created. So many museums throughout the country are getting far ahead.

I am leaving for Buffalo on Saturday of this week, but can either make Boston on Friday, the 15th, if flying weather is good or can make it after the 21st, when I return from my trip. Let me know which you would prefer. Frankly, I think Friday of this week would be more convenient as I shall be a dead duck after a week in Buffalo and Detroit with all the parties and gayety way beyond my age group.

My best regards.

Sincerely yours,

egh-k.

February 9th, 1933.

Miss Ida Miaskoff,
Associated American Artists Galleries,
711 Fifth Avenue,
New York, 22, N. Y.

Dear Miss Miaskoff:

Mr. Edmund Lewandowski has forwarded your letter of January 19th to me. The situation with Mr. Lewandowski is similar to that we discussed in connection with Mr. Lawrence.

I would suggest that if you have a few spare minutes one day in the near future that you come here and let us talk about the possibility of some of our artists doing designs for you, and the possible arrangements that could be made which would work to our mutual benefit.

Sincerely yours,

GA:ml

February tenth,
1 9 5 3

Mrs. Edward Marcus,
4008 Stonebridge Drive,
Dallas, Texas.

Dear Betty:

Was our collective face red when all the pictures were returned from Texas - with the exception of the Shaha.

Was this painting delivered to the young woman and what did she do about making the first payment? Did you bill her, etc. I just want to get the business angle straight.

I am sorry that you are missing the Jacob Lawrence show. It is really superb and has been a tremendous success, with nine of the twelve paintings thus far sold, and what is more important, an audience with loud enthusiasm.

However, we will probably have one or two around when you come so that you can see his continued development. I am looking forward to your visit and hope that you will let me know in advance and will have some time for an evening for a gab fest.

Sincerely yours,

egh-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

STATE UNIVERSITY OF IOWA
SCHOOL OF FINE ARTS
IOWA CITY, IOWA

OFFICE OF THE DIRECTOR

February 13, 1953

My dear Mrs. Halpert:

I fully intended to see you, or at least to call you again, while I was in New York City. But I found myself under such a tremendous pressure going and coming in connection with an agenda which involved not only the development of the exhibition for this summer, but conferences and auditions in connection with several posts in music which are to be filled for next year, that I failed.

I do want you to know that I am receiving splendid cooperation from everyone concerned, and more than that, there is a general feeling that the exhibition has been logically based on ^{an} entirely dependable premise.

My conference with Mrs. Cowles was entirely pleasant and satisfactory and she is cooperating with me in a very fine way, indeed.

Mr. Herman Moore, of the Whitney Gallery, was more than cooperative and promised the loan of any pictures in the Whitney Museum which are involved in the show which I am planning here. This includes the Kuniyoshi "I'm Tired" which he thought was in Japan, but which he immediately said they would try to get home for us. He then discovered it is already back in this country, but that it is being circulated in another exhibition and he simply said that they would take whatever steps are necessary to make that particular picture available to me. I am going into this detail simply to cite the splendid cooperation I have had.

I failed to see Miss Dorothy Miller at the Museum of Modern Art although I made several efforts. She was hanging a show, and according to her secretary, was behind schedule and virtually incommunicado. I have written her, however, a little anxiously because I have been told that for some reason an embargo has been placed on Mr. Hopper's "Gas."

A good many of the pictures are scattered far and wide, some of them being owned by private individuals. My letters have already gone out making requests for the loan of these and I shall let you know the outcome of my efforts.

I have found only one entry in my rather voluminous notes which I cannot decipher. With reference to Marin's "Green Marine with Boats" I have made an entry which I simply cannot read. So I must ask you what you told me about that particular picture. That is, where is it, and with whom should I correspond to obtain it. I shall greatly appreciate your information along this line.

Sincerely yours,

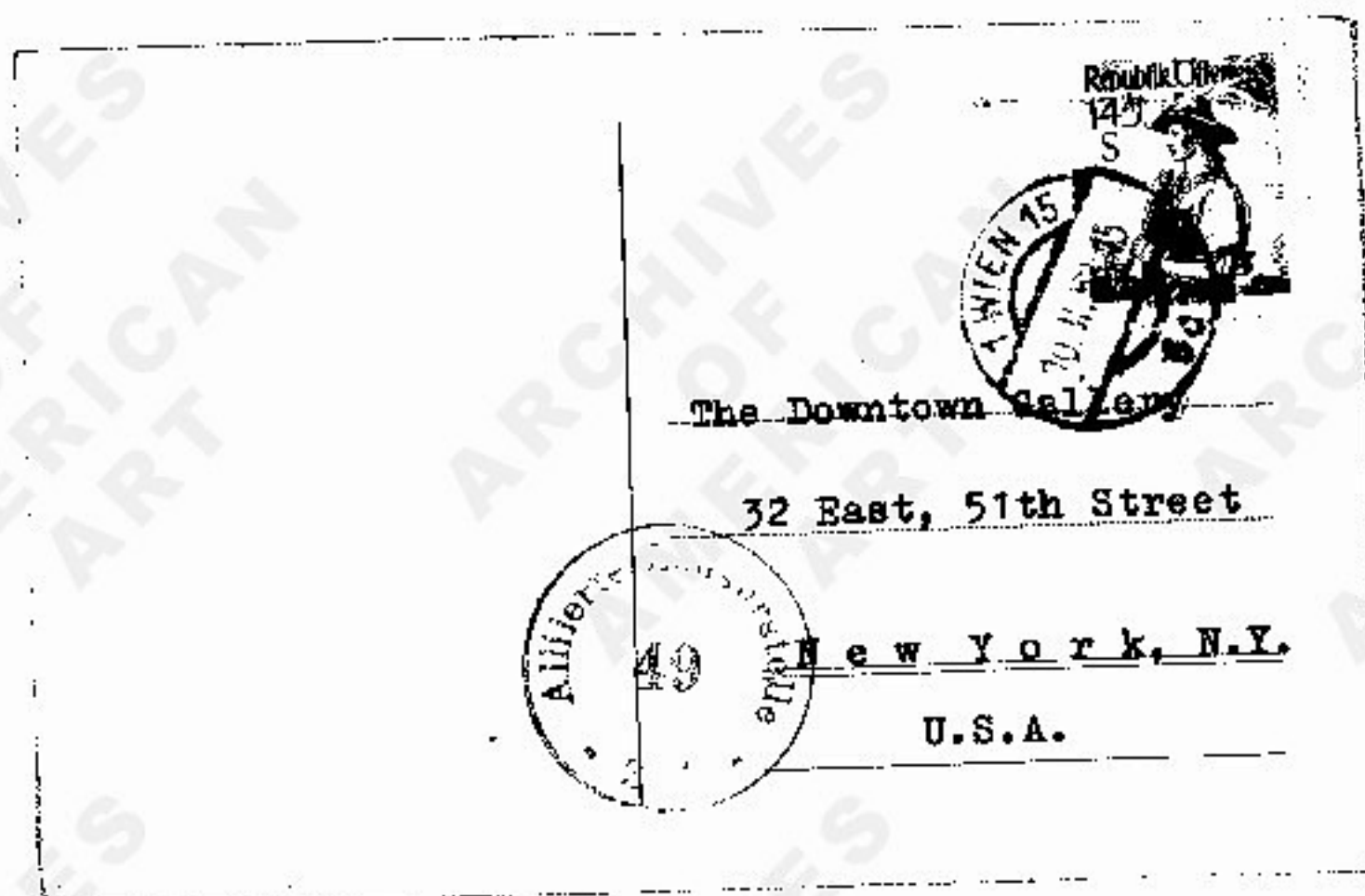
Earl E. Halpert
Director

EEH:m

Mrs. Edith Halpert
32 E 1st Street
N.Y.C. 22 N.Y.

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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334 ILLEHAW DRIVE, SARASOTA, FLORIDA

February 14, 1963

Dear Edith Halpert,

Thank you for your nice long letter of February 10. You aren't the only old-fashioned flu victim. Even here in sunny Florida we have it. Everyone including the maid here had it for a week and I'm just beginning to wobble around now. Hope you're O.K. now.

I think your suggestion of inviting artists is a fine one and we would like to do it if possible. It will probably have to be decided on the basis of expense, however.

We had intended, of course, to write to prospective jurors ourselves, but thought you might be able to do a little sounding out there on the spot which would help us in deciding who to invite. For the time being, if you have not yet spoken to any of them, why not let it rest. We now have the advantage of your comments and suggestions and as soon as our plans are worked out a little more definitely will take the necessary steps.

I do hope you will be able to come to Sarasota some day. I'm sure you'd enjoy it. Yes, the Ringling Museum here was taken over by the state about four years ago after the much-involved affairs of the Ringling estate were straightened out. A. Everett (Chick) Austin, Jr. has been its director ever since. As you know, he's from the Athenaeum in Hartford. It's quite a thing. There's a little 18th century theatre and we have ballet and such. Soon the Abbey Players are coming for a short engagement. This is a very busy place.

Many thanks for your advice and best regards,

Sincerely,

Eleanor Murray Hodgins

GEORGE CHAPELLIER GALLERY

WORKS OF ART

AMERICAN & EUROPEAN OIL PAINTINGS BY MODERN & OLD MASTERS

February 11, 1953

Miss Edith G. Halpert
32 East 51st Street
New York, New York

Dear Miss Halpert,

Although you are well acquainted with fine French Modern Art, you probably have never heard the name of Leon Bonhomme.

He was closely connected with Rouault, Matisse, and Marquet, and was influenced by Cezanne. Bonhomme began as a pupil of Henner and Gustave Moreau. He lived from 1870 to 1924.

After a thirty year eclipse, he is being re-discovered as a painter of exceptional talent, by such experts as Florent Fels, Andre Warnod, Henri Simon, and others. Rouault was the only one admitted to Bonhomme's studio, and a comparison of the works of both men may be a revelation to you.

Famous men like Matisse, Toulouse-Lautrec, and Marquet were his friends. Bonhomme was, as a critic said, better gifted than the gifted men around him. But he was a misanthrope an enemy of people, rude to those who wanted to buy his paintings. No wonder that he died poor. He left his work to a family that took no interest in making his work known.

We are enclosing some literature about him. Would you like us to send you more information about this discovery? Better yet, will you come to see over a hundred Bonhommes now on view in our gallery?

Awaiting the honor of hearing from you, Miss Halpert,

Yours very truly,

George Chapellier

GEORGE CHAPELLIER GALLERY.

GC/11

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researchers are responsible for obtaining written permission
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W. P. MARSHALL, PRESIDENT

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EDITH HALPERT, DOWNTOWN GALLERY=

32 EAST 51 ST NYK=

SINCERELY APPRECIATE YOUR KIND OFFER OF COOPERATION CAN
USE CARVING WEATHERVANE AND UPRIGHT PAINTING APPROXIMATELY
30"X40" IN HIGH KEYED BRIGHT COLORS WOULD APPRECIATE YOU
USING OWN JUDGEMENT ON PAINTING PLEASE REFER MUSEUM
MODERN ART CATALOGUE PLATES 134 136 132 149 153 ALSO
LIPMAN'S AMERICAN FOLK ART PLATES 27 AND 38=

WHITNEY ATCHLEY=

30"X40" 134 136 132 149 153 27 38=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

GEORGE CHAPELLIER GALLERY
48 East 57th Street
New York 22, N.Y.

THE RARE CASE OF THE PAINTER LEON BONHOMME

by
Arsene Alexandre, Paris

Since the war, thanks to research work of art critics and collectors, the interest in the work of Leon Bonhomme has increased greatly. Yet during his lifetime that interest was as small as that shown to so many other artists living in Paris. After his death he sank into oblivion. Many art historians and art critics never even heard of him.

In the year 1906, the famous French writer and critic, Octave Mirbeau wrote: "I was surprised to see in a portfolio of work by Leon Bonhomme, life-like figures sketched hastily by a master's hand in somber and magnificent colors, with the feeling of a bizarre and at the same time somber harmony. I admired these sketches which were sometimes as light as pencil drawings of the 18th century, and sometimes dark and tumultuous. The silhouettes of street walkers stand out glowing like flames against the background of purple and greyish opalescent colors. They represent the bulk of his work. Also they are substantially the work which will, so many years after his death give him his rightful place in the midst of the greatest modern masters of French painting."

Leon Felix Georges Bonhomme was born in Paris in 1870. He first saw daylight in this world through a basement window. This was the troubled time of the Commune. Yet he came from a family of well-to-do bourgeois. An uncle on his mother's side was secretary of the French Academy.

When Bonhomme was 15 years old, his father sent him to the Henry IV Lyceum, which is one of the oldest institutions of learning in France. Even at this early age he demonstrated a great skill in draftsmanship. In 1890 he started to study at the School of Beaux Arts under the famous Henner. He had a good comprehension of art problems, and was very skillful in handling the brush. Because of this he became the favorite pupil of Jean Jacques Henner. Strange to relate, Henner painted nude models while they sat in unheated rooms in the winter with their feet in champagne buckets filled with ice. He did this to obtain the blueish and greenish deathly tone of skin which is so very characteristic of some of his paintings of nudes.

Bonhomme who was at first a very willing pupil did not approve of painting nudes in the Henner manner. He heard of Gustave Moreau who was said to be a real poet of color. So he became Moreau's pupil. Among his fellow students were Henri Matisse, Georges Rouault, Charles Guerin, Camouin, Marquet and Paul Seguin-Bertault. Bonhomme, as an art student, was a cheerful, friendly boy.

Henri Matisse said in reference to his school friend, Bonhomme: "He was shining with witty spirit and often made us laugh. He used to stand up and start discussions. Bonhomme was a true fighting rooster. Although he was of small stature, he had no fear of tackling taller or more powerful opponents." Gustave Moreau literally used to fall into rapture over the painting by Bonhomme called "The Pilgrims of Emaus". This fact is interesting because at the same time Rouault painted "Jesus Before the Doctors", a similar composition.

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February 2, 1953

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

The enclosed copy of my letter to Miss Phillips is for your information. We hope that all this won't cause you too much inconvenience, but we don't know anyother way to handle it. We don't want just anybody to estimate and do this repair work. If Boissonnas is not one of the very best, I hope you will call Mrs. Phillips and tell her who should do it. You have our full authorization to speak for us in the matter. Furthermore, we should be grateful for your advice as to the justification of our entering a claim for damages even beyond the cost of repairs. It goes without saying that we don't want to take advantage of this situation, but neither do we wish to suffer a loss whatsoever either now or in the future as a result of this damage.

Thanks so much for whatever advice you can give us and bother we may put you to.

Dorothy joins in sending you affectionate greetings.

Sincerely,

James S. Schramm

JSS/wlc

Made in our Second Century.

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February 18, 1953.

Mr. Earl E. Harper, Director,
School of Fine Arts,
State University of Iowa.

Dear Mr. Harper:

As Mrs. Halpert is at present out of the city, I am replying to your letter of February 13th in her absence. I am sure that she will write you personally, and at length, on her return.

In the meantime, I can give you the assurance that while "Green Marine with Boats" by John Marin is in a private collection, you may rest assured that it will be available for your exhibition. We will include it as being consigned with the other paintings you will be borrowing from this gallery.

Sincerely yours,

CA:1

February 4th, 1963.

Mr. Stanley Pransky, Chairman,
Student Exhibition Committee,
School of the Museum of Fine Arts,
Fenway and Museum Road,
Boston, 15, Mass.

Dear Mr. Pransky:

Other than two or three early paintings, we have
nothing by Stuart Davis available for exhibition.

I would suggest that you look through the catalog
of the Davis retrospective exhibition held at the
Museum of Modern Art in 1945, make a selection of
paintings, and write to the owners of those paint-
ings requesting the loan of the pictures for your
exhibition.

Sincerely yours,

CA:ml

COLORADO SPRINGS FINE ARTS CENTER

WEST DALE STREET COLORADO SPRINGS, COLORADO

February 2, 1953

Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Fred S. Bartlett, Curator of Painting

Dear Mr. Alan:

Thank you for your recent letter concerning our ARTISTS WEST OF THE MISSISSIPPI exhibition. The arrangements concerning the Cloar is very satisfactory and I hope to hear from Frank Perls soon. Mitchell Wilder has just returned from Abiquiui where he saw Miss O'Keeffe who expressed willingness to loan us a picture but wishes it to come from you. She said that she would write directly to Miss Halpert. Please let me know as soon as possible her reaction so that I can include it in the catalog. I will very shortly send you entry blanks for the pictures.

Sincerely yours,

Fred S. Bartlett

FSB/ce

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WESTERN UNION

W. P. MARSHALL, PRESIDENT

1230

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1953 FEB 2 PM 7 67

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0A595

O•FSA078 LONG NL PD=FS SAN FRANCISCO CALIF 2=

MISS EDITH HALPERT= 32 E 51

THE DOWNTOWN GALLERY NYK=

COULD YOU SEND US ON LOAN OR CONSIGNMENT A FEW IMPORTANT
PIECES OF DECORATIVE ARTS REFLECTING EARLY AMERICANA AS
EXEMPLIFIED BY EAGLE AND WEATHERVANE IN SHELBURNE MUSEUM
ARTICLE IN FEB. 1ST VOUGE. THESE PIECES TO BE USED IN ROOM
EXHIBITION FOR AID SHOW RUNNING MAR 2 THRU 14TH. COMPLETE
LACK OF THIS TYPE DECORATIVE ART AND A READY MARKET FOR SAME
ON COAST SO WOULD LIKE TO HOLD THEM FOR A WHILE AFTER SHOW
TO SELL THEM IF AGREEABLE WITH YOU. CAN GIVE YOU ALL NEEDED
FINANCIAL REFERENCES IN NEW YORK OR SAN FRANCISCO. WILL
PAY ALL PACKING, SHIPPING AND INSURANCE CHARGES. AS WILL
NEED THESE PIECES BY FEB 15TH COULD YOU ADVISE IF AND WHAT
YOU CAN SHIP AS ENTIRE GROUPING WILL EVOLVE AROUND YOUR
SELECTION=

WHITNEY ATCHLEY- BURTON WOLF DESIGN COORDINATION

688 SUTTER STREET SAN FRANCISCO CALIF=

1 2 14 15 688=••

February tenth,
1 9 5 3

Miss Zalmar Perlin,
6812 Burns Street,
Forest Hills, Long Island.

Dear Miss Perlins

Thank you very much for the very handsome
print you sent me. I appreciate it greatly.
Besides, it is very nice to get one after
the concentrated period of New Year's.

Sincerely yours,

egh-k.

UNIVERSITY OF NEBRASKA
ART GALLERIES
MORRILL HALL LINCOLN 8, NEBRASKA

February 3, 1953

CR
Downtown Gallery
Mrs. Edith Halpert, Director
32 East 51st
New York, New York

Dear Mrs. Halpert:

Will you please send us the prices for the following items, which will be included in the Nebraska Art Association's 63rd Annual Exhibition. We need this information at your earliest convenience. Our catalog will be going to press within a week.

- | | | |
|----------------------|-------------------------------|-------------|
| 1. Crawford, Ralston | 1 GRAIN ELEVATOR | oil |
| 2. " " " " | ✓ BOX CAR, RED, YELLOW, BLACK | litho |
| 3. Kinigstein, Johan | 3 WEDDING SCENE | oil |
| 4. Kuniyoshi, Yasuo | 4 FISH HEAD | drawing |
| 5. Marin, John | 4 TUNK MTS., MAINE | ink drawing |
| 6. Zerbe, Karl | 6 TWO ACTORS | wood cut |
| 7. " " | 7 PATNSHOP | |

Sincerely,

Betty Sieler

Betty Sieler, Secretary

Didn't they get engaged?

February fourth,
1 9 6 8

Mr. Ralph H. Norton,
The Norton Gallery of Art,
West Palm Beach, Florida.

Dear Mr. Norton:

Thank you so very much for sending me the booklet containing your talk. No wonder there was so much enthusiasm about it. It was really a remarkable presentation of the subject and should serve as an inspiration for a great many people.

I still recall, with great pleasure, my few visits with you and Mrs. Norton and hope to have the pleasure in New York very soon.

Sincerely yours,

egh-k.

not to publishing information regarding sales transactions; searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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100

D. CHRYSMATIDES
336 UNION AVE
BROOKLYN 61 NY.



State of New Jersey
DEPARTMENT OF EDUCATION

DIVISION OF THE
STATE MUSEUM

STATE HOUSE ANNEX
TRENTON 2

February 9, 1953

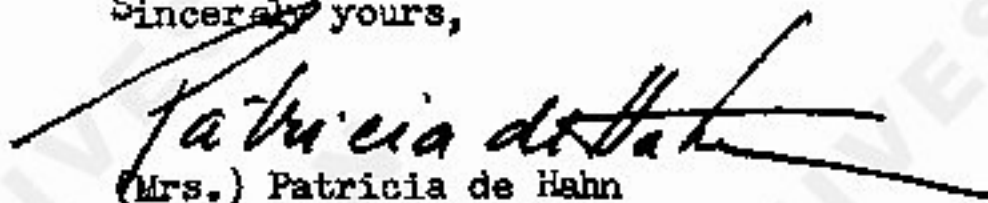
Mr. Charles Alan
Associate Director
The Downtown Gallery, Inc.
32 East 51 Street
New York 22, N. Y.

Dear Mr. Alan:

Because of the great interest being taken in the current special exhibition of WORK BY LIVING NEW JERSEY ARTISTS, the Arts Committee wishes to extend it through March 12, 1953.

Will you please designate on the post card enclosed for your convenience if we may retain the work by John Marin, Ben Shahn and Wesley Lea here for the extended period?

Sincerely yours,


(Mrs.) Patricia de Hahn
Technical Asst., Museum

Enc.



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 6, 1953.

Mr. Joseph H. Hirschhorn,
60 Broad Street,
New York, New York.

Dear Joe:

We were so stunned by the large amount of your check that we did not notice that the check was made out to you rather than to this gallery. When it was presented at our bank for deposit, the teller noted our oversight.

I am returning the check to ask you to please endorse it above the gallery endorsement.

Sincerely yours,

CA:NI

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Boston Society of Independent Artists, Inc.

February 9, 1953.

Downtown Gallery,
32 East 51st Street,
New York, New York

Gentlemen:

There is enclosed cheque to your order for \$10.00 representing half the commission on Woodcut by Karl Zerbe, selected by the Currier Gallery of Art, Manchester, New Hampshire, from our Twentieth Annual Exhibition.

Cheque for the amount due the artist has been sent directly to Karl Zerbe.

Very truly yours,

BOSTON SOCIETY OF
INDEPENDENT ARTISTS

By *R. D. Willard*
R. D. Willard,
Treasurer.

W:s
encl: #610
\$10.00

GREAT NECK EDUCATION ASSOCIATION, INC.

928 MIDDLE NECK ROAD

GREAT NECK, N. Y.

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February 12th, 1953

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you very much for your letter together with biographies and photographs. I am very happy to have them and am enclosing my check for same.

I appreciate your offer of a Dearth. However, we do have one from the Whitney Museum. The show is snaping up very well, and although there are some important omissions because of unavailability, I think it will nevertheless be a good show.

As soon as the catalogs and invitations are off the press I am sending them to you. It would be very nice if you could come to opening night.

Thanking you again for your cooperation,

Sincerely,

Chairman, Fine Arts Committee

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

\$338.90 I give you. I would certainly
appreciate it. I don't know when I'll
be able to pay it, even in very small
amounts, and I'm sure you could get
that much for the picture.

The reason I'm offering this
painting instead of some of the others I
bought from you, is that I want to keep
those pictures I like, particularly since
it's taken me so long and laboriously to
pay for them. I don't think I've ever
liked the Levi; it hasn't hung on my
wall for at least 5 years.

Please do this for me since it
would be no loss to you, and would
mean a cleared debt for me. Please
do it for old times sake.

Sincerely yours

Nettie Rand

February third,
1 9 5 3

Mrs. Harry L. Bradley,
156 West Greenfield Avenue,
Milwaukee 4, Wisconsin.

Dear Mrs. Bradley:

Has the Marin reached you as yet. Since we did not get the signed receipt, I am a bit anxious. Do let me know. If it has reached you, I would love to know how it looks in your home with your other works of art.

It was so nice meeting you and I hope that you will pay us a visit when you are in New York.

Sincerely yours,

egh-k.

February third,
1 9 5 3

Mr. Alvan C. Eastman, Director,
Winnipeg Art Gallery Association,
Winnipeg, Canada.

Dear Mr. Eastman:

In accordance with your request, I am enclosing the so-called catalogue we used in conjunction with the 1952 Marin exhibition. Since he is so well known, we send out this simple form for his annual shows. There are no reproductions and no specific listing.

Indeed, we should be very glad to cooperate with you in organizing a Marin exhibition in Winnipeg. If you will let me know how many paintings you would like - whether it is to be a retrospective group of both watercolors and oils or whether you prefer to have his latest material - I shall be in a position to be more helpful.

Sincerely yours,

egh-k.
encl.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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3 February 1954

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York City

Dear Mrs. Halpert:

There has been no reply to date to my communications to you of the 9th of January.

I wonder whether you would be so good to let me know whether the proposal is agreeable to you in the form drafted by me. Since The Twin Editions is part of the Estate of Robert Freund, deceased, we have to transact business possibly in a more formal manner than if the fiduciary laws did not guide us. Therefore, it is necessary to have an agreement in writing, of the kind submitted to you, to formalize the arrangement between us.

Hoping to hear from you in this matter, and also re. the transfer of the books to your custody and whether you wish me to get in touch with the party to whom we sold the loose reproductions, I remain,

Sincerely yours,

Stephen A. Javits

128 Beverley Avenue
Mount Royal, Que.

February 4th, 1953.

Miss Ruth Evelyn Byrd,
Assistant in Rare Books,
University of Virginia,
Charlottesville, Virginia.

Dear Miss Byrd:

There is an exhibition of paintings by Georgia O'Keeffe, at present, at the Dallas Museum. This exhibition will then travel to the Mayo Hill Galleries at Delray Beach, Florida. Subsequently, before it is returned to New York, the group of paintings could be shown at the University of Virginia.

As Mrs. Halpert wrote you last summer, Miss O'Keeffe insists upon a sales guarantee of \$2,500.00 whenever she allows a group of paintings to be shown outside this gallery.

The exhibition in Florida closes on April 11th. Therefore, it would be available to you on May 1st. I cannot give you an estimate as to the packing, shipping, insurance, etc. I would suggest that you communicate with W. S. Budworth & Son, 424 West 82nd Street, New York, who will give you that information. However, if you take the exhibition now in the south it will save the expense of packing. As it is necessary to make the arrangements somewhat in advance, we would appreciate an early reply.

Sincerely yours,

CA:ml

February 6, 1953.

Frenkel & Co., Inc.,
107 Maiden Lane,
New York, 5, N. Y.

Attention: Mr. Weiser

Dear Mr. Weiser:

Confirming our telephone conversation of this morning, this gallery would suggest the following valuation for the two paintings by John Marin recently purchased by Mr. Henry Loeb:

"Fantasy - Boat and Sea" #52/3,
(Water color)\$2,000.00

"Machias, Maine" #52/23 (Oil).... 4,500.00

This is a minimum valuation - which would be the replacement price of either of the paintings.

Yours very truly,

CA:ml

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 22, NEW YORK

February 18, 1953

OFFICE OF THE DIRECTOR

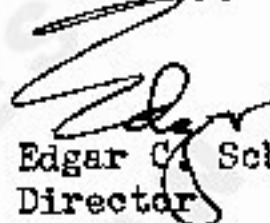
Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

On behalf of the Gallery and all of the artists who submitted I should like to express our thanks to you and your fellow jurors for doing the difficult and important job of selecting the Western New York Exhibition.

I hope we didn't wear you out with wining, dining and trips to Niagara Falls but I can assure you it gave us all a real lift to have you here.

Sincerely,



Edgar C. Schenck
Director

ECS:bh

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Feb. February, 8th, 1953.

Mr. Halpert
Clifton Antique Shop,
Franklin, New Hampshire.
Gentlemen:

Mrs. Halpert was not in the gallery this morning when the Railway Express Agency picked up the painting to be returned to you. I had not been informed of the arrangements, and, therefore, sent it by express collect instead of prepaid. I am exhibiting an exhibition of Lawrence's new paintings. Since this exhibition is just about to open, Mrs. Halpert has asked me to write telling you that if you will send us a bill for the express charges, we will immediately forward you a check. Please forgive this misunderstanding. I decide not to keep.

Sincerely yours,

CA:151
CA:151

February tenth,
1 9 5 3

Mr. Theodore D. Taussig,
120 Wall Street,
New York, N. Y.

Dear Ted:

Thank you for the check and your efforts in
locating the stolen object.

Believe it or not, I am now enclosing our
schedule right up through January.

Incidentally, would you have time to look
over my annuity policy which comes due in
1954, to ascertain whether there is any ac-
tion for me to take at the present time.

Sincerely yours,

egh-k.
encl.

or to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 2nd, 1963.

Dr. Wilfred C. Hulse,
110 West 96th Street,
New York, 26, New York.

Dear Dr. Hulse:

Thank you for your very kind letter of January
31st.

I will proceed immediately to have a new glass
out and fitted for your Shahn painting, and will
redeliver it to you as soon as this is accomplished.

I should be glad to hear from you within the next
few months as to how the painting appears to you.

Sincerely yours,

CA:al

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

2/16/53

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Eleanor Madeira,
The Corcoran Gallery of Art,
Washington, 6, D. C.

Dear Mrs. Madeira:

Your letter of February 11th really made us
weep. Of course you may keep the photographs
with our compliments.

Sincerely yours,

CA:1

Virginia State College
Petersburg, Virginia

TREASURER'S OFFICE

February 5, 1953

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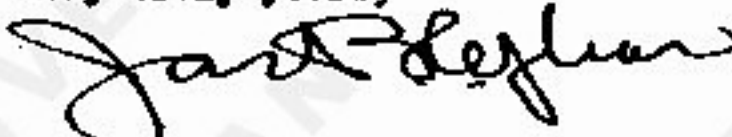
Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, 22, New York

Dear Mrs. Halbert:

Your letter of February 3rd is acknowledged. We advised you immediately when the two pictures on loan from your Gallery were found and at the same time we sent the two pictures to a local Art Shop to have the broken glass replaced. Unfortunately, the single repairman in the Art Shop was taken ill after he had started but not completed the job. He has returned to work and on this morning I called the firm and stated that the job must be completed immediately or picked up and given to some other firm.

We can understand your concern and impatience in this whole incident but assure you that the pictures will be properly crated and shipped to you as soon as they are available.

Very truly yours,



Jas. H. Cephas
Treasurer-Business Manager

JBC:ear

GEORGE GREENSPAN

469 SEVENTH AVENUE

NEW YORK 18, N.Y.

February 19, 1953

3/1

Dear Mrs. Halpert:

I am pleased to enclose herewith
my check for the Charles Sheeler "Con-
vergence".

I am leaving town next week, and
will be returning in about two weeks at
which time I hope to find it in my office.

Sincerely yours,

George Greenspan

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City

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928 MIDDLE NECK ROAD

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EDWIN H. MACARTHUR
MRS. JACK NELSON
RICHARD J. VAULES

February 5, 1953

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

This is to confirm the selection made by Mr. Lee Pomerance and myself of the following works for our forthcoming show of Twentieth Century American Art, at the Furniture Gallery of John Wanamaker in Great Neck, running from March 1st to 15th inclusive.

Spencer: "Wake of the Hurricane" 36x30
Sheeler: "Industrial Forms" 21½x19½
Marin: "Movement Sea on Mountain" 37x30
Dove: "Flat Surfaces" 36x27
*Lawrence: "Billboards" 24x36
Guglielmi: "Piscatorial" 16x12
Zerbe: "Street Scene" 15x25
Kuniyoshi: "How was I" 17x21
Zorach: "Stone head (I do not have the title of this piece of work.)"

I am sure that you will be pleased to know that I am getting a Stuart Davis "Place Pasdeloup" from the Whitney Museum.

I would appreciate brief biographical material, especially a list of major museums owning the artists' works, if this is readily available. Would it be possible to have a photograph of any one of the above works, for publicity purposes?

Please send me the price you wish listed in the catalogue, for the above works, as well as the evaluation for insurance purposes.

All works will be picked up on Saturday, February 28th, by a John Wanamaker truck, and will be returned on Tuesday, March 17th.

* *See list of works and in brackets*

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February 13, 1963.

Mr. Armin Scheler,
Department of Fine Arts,
Louisiana State University,
University Station,
Baton Rouge, 3, Louisiana.

Dear Mr. Scheler:

Enclosed please find the valuation for the seven paintings we are lending for your Guglielmi exhibition next month. I suppose you are aware that none of the paintings have been collected as yet. As it is now February 13th, it will, of course, be impossible for them to arrive at Baton Rouge by the 15th. I do not know with which packer you made the shipping arrangements, but I would advise you to communicate with him immediately.

Sincerely yours,

CA:1

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Cable Address: PICABOOK, NEW YORK



PELLEGRINI & CUDAHY, *Publishers*

41 East 50th Street, New York 22, New York • MUrray Hill 8-8440

Our Promise to Artists and Galleries Submitting Photographs

All unused photographs will be returned as soon as final selections have been made.

All photographs of work selected for reproduction in AMERICAN ART AND ARTISTS: 1953 will be returned as soon as plates can be made.

SCHEUER & COMPANY

72 LEONARD STREET

NEW YORK 13, N.Y.

CABLE ADDRESS

TEXSCHU

WALKER 5-8900

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February 16, 1953

Mrs. Edith G. Halpert
The Downtown Gallery
32 E. 51st Street
New York, New York

Dear Mrs. Halpert:

I found the catalogue of the Tate Gallery, which I am enclosing. After it has served your purpose I would appreciate it if you would return it to me.

Mrs. Scheuer and I enjoyed meeting you and hope that our paths will cross at some time in the future.

Sincerely yours,



Sidney H. Scheuer
np

Catalog returned 1st class mail 3/18/53
M Lyrich

time and energy and kept me
from painting in the winter, but
the results are humanly sat-
isfying and certainly over the
years it has helped the
American artist - I am rather
proud of that.

With kindest regards,

Sincerely yours,

Mary Turkey Robinson

ART ASSOCIATION OF INDIANAPOLIS INDIANA
THE JOHN HERRON ART INSTITUTE

PENNSYLVANIA AND SIXTEENTH STREETS
INDIANAPOLIS 2, INDIANA

MUSEUM

WILBUR D. PEAT, DIRECTOR

SCHOOL

DONALD M. MATTISON, DIRECTOR

February 18, 1953

Mr. Charles Alan
Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mr. Alan:

Will you be kind enough to let
us know before Monday, February 23rd, whether the
price of \$1,000.00 which you have quoted us on
Julian Lewis' Sand and Sky is the last price for
the Museum.

Sincerely yours,

Robert O. Parks

Robert O. Parks
Curator of Paintings

Telegraphed reply 2/19 - 10% discount

ROP:dj

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February eleventh,
1 9 5 8

Mr. Harris Perlstein,
Pabst Brewing Company,
221 North La Salle Street,
Chicago, Illinois.

Dear Mr. Perlstein:

This morning we received several copies of "BLUE RIBBON NEWS" and I want to tell you how impressed I am with the color reproduction of the Charles Sheeler painting. It looks remarkably well and I am very eager to hear of the comments about the cover. Won't you let me know when you have an opportunity.

With this wonderful start, I hope you will be encouraged to continue the idea and have other artists visit the plant for the same purpose. We shall be glad to submit a list to you, if you will consider the idea.

In any event, thank you so much for mailing the copies to us.

Sincerely yours,

egh-k.

LOUISIANA STATE UNIVERSITY
COLLEGE OF ARTS AND SCIENCES
UNIVERSITY STATION
BATON ROUGE 3, LOUISIANA

DEPARTMENT OF FINE ARTS

February 11, 1953

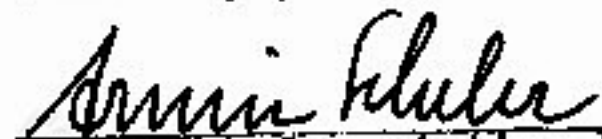
Mr. Charles Alan
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mr. Alan:

We are still waiting for the consignment form giving the valuation of seven paintings, which from your letter dated January 15, we were to receive for the exhibition of Mr. Guglielmi's show.

We shall appreciate an early reply.

Sincerely yours,



Armin Scheler, Acting Head
Department of Fine Arts

AS:rb

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Mrs. George A. Elber
Hilltop House
Riverdale 63, New York

3 February 1953

The Downtown Gallery:
32 East 51 Street
Enclosed is check for
painting we bought through
the Art Lending Service of
the Museum of Modern Art.

Very truly yours
Sylvia Elber

Mrs. Eleanor T. Hodgins

- 2 -

February 10, 1953.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

bably next December. Is it true that the Sarasota Museum has been taken over by the state? There was a rumor to that effect recently. In any event, you seem to have considerable activity down there, which should prove strong competition to the eastern coast.

My best regards.

Sincerely yours,

Miss Eleanor T. Hodgins,
324 Lincoln Drive,
Sarasota, Florida.

Best regards,
Helen M. Hodgins

Forgive me for not writing to you as the winter, but I decided to follow the tradition by writing in the good old-fashioned way.

ugh-k.

I am very much interested in the work of artists in the pop-art movement. It is a new and exciting development.

I am especially interested in the work of the artist who has been working in the field of the pop-art movement. It is a new and exciting development.

I am disappointed only in one way. While I am all for supporting artists who are working in the field of the pop-art movement, I feel that it is important to have a well-known exhibition of their work. It is important to have a number of artists who are working in the field of the pop-art movement, in any part of the country. As you know, Carnegie, Pennsylvania, Chicago, and all the other major museums, as well as the field of the pop-art movement, of the artist for the exhibition and have the balance of the movement shown through their. This always makes for a very interesting show, including the old and the new, and represents a big drawing card from both points of view. This is just a thought.

Now that I am back at work, I shall talk to Dean, Davis, and Levi, although I am quite sure that Davis will refuse. However, I think it would be best if you communicated with them directly, immediately, as they usually discuss such invitations with me in a way but prefer the courtesy of direct communication. To cut your expenses, I might suggest Edmund Levenson, who is in Tallahassee, professor at the University of Florida State. Another artist, who would be of great value to you, is Karl Zarbo, whose address is: One Hill, Belmont, Massachusetts.

I have been hearing so much about Sarasota in the past two years, that I really should include it in my next trip to Florida - pro-

February 9th, 1983.

Registrar, Fort Worth Art Center,
9 & Throckmorton,
Fort Worth, 2, Texas.

Gentlemen:

Within the last hour we received a cardboard roll containing one print of Ben Shahn - silkscreen, "Phoenix". Immediately upon its arrival this package was opened, and I am sorry to inform you that the roll had been crushed and the print is damaged beyond repair.

From the amount of postage and the post office inscription on the outside of the package, it does not appear that this was insured. Will you please take the necessary steps to adjust this claim as soon as possible. We are responsible to the artist for the selling price of this print, which is \$75.00.

Sincerely yours,

GA:1

[FEBRUARY 1963]

PARSONS COLLEGE
FAIRFIELD, IOWA

Down Town Art Gallery -
Manhattan, N.Y.

Dear Sir.

I have a student in my art group who would like to do a credit paper on Jacob Lawrence. Do you have any reproductions of his work available? Could you give us an address for Mr. Lawrence so that this student might correspond? Your cooperation will be appreciated. Thank you

Sincerely
Mrs Dorothy Barnes
Art Dept
Parsons College
Fairfield, Iowa.

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Markson Bros.

EXECUTIVE OFFICES

20 BOYLSTON STREET
BOSTON 18, MASS.

ROBERT F. MARKSON

February 7, 1953

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

After a fantastic trip in which we saw your Giorgio O'Keefe show in Dallas....which incidentally looked magnificent....I returned directly to Boston instead of coming into New York -- so we did not have our session.

I do not know when I will be coming to New York now because I have tons of work here, and may not get to New York for a few weeks. Consequently, perhaps the best thing to do is just bill Markson Bros. for the Jack Levine and let it go at that temporarily until we can have a session with Mr. Salinger.

What do you recommend?

Sincerely,



RTM:TB

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a deceased person and should not be published 60 years after the date of sale.

February eleventh,
1 9 5 3

Mrs. Barry L. Bradley,
136 West Greenfield Avenue,
Milwaukee 4, Wisconsin.

Dear Mrs. Bradley:

Thank you for your letter. I am so glad you like it. Unfortunately, the painting reproduced in the New York Times is being borrowed for the exhibition - as are a number of other pictures - in order to make the show as exciting and complete as possible. However, we have several other examples by John Marin representing New York subjects, both in oil and in watercolor, which, I believe, are equally exciting if not quite as large in dimension.

When you are next in town, I hope you will drop in to see us.

Sincerely yours,

egh-k.

not to publishing information regarding sales transactions. searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE INSTITUTE OF CONTEMPORARY ART
130 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

February 9, 1953

Dear Edith:

Just to thank you for the very pleasant evening you gave me. I enjoyed talking with Stuart Davis and listening to his reminiscences. Perhaps you thought that I was not gathering it in because I was not scribbling, but I don't write when I listen, and vice versa. He is an important man and I want to brew something important about him. In fact, doing a little profile on him for the DIGEST, I think of rather as a holding action. Well, we shall see how this turns out.

It was interesting to hear of your nationwide plans. I hope the distributors of wealth have the sense to act upon them or adopt them in some form, and I shall at least watch the papers.

Thanks too for taking a hand in my own interest.

Ever cordially,



Frederick S. Wight
Acting Director

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York City

fsw/f

grey "Jumping Jack" harlequins. Bonhomme handles the same subjects as Rouault. They both have the same models and express similar feelings."

Florent Fels goes farther than Warnod in his article of May 21, 1942, when he wrote: "Since a tender age, Bonhomme was possessed by a desire to draw. Always dissatisfied with his work, he hid it from everyone, with the exception of a comrade, Georges Rouault, who apparently inspired himself from Bonhomme's work. Bonhomme, of his own free will, remained in obscurity."

After his disappointing love affair with the Countess S....., Bonhomme was through with the Bourgeoisie world and in particular with its women. There was only one woman he still loved and honored and that was his mother. She moved from Paris to Saint Denis, a few miles from Paris. In order to be near her, he solicited and received the position of teacher of drawing in the city grade school of Saint Denis. "I know that I will always agree with my mother even when she is wrong," he used to say.

School teacher of art in Saint Denis! What a humble occupation for a great artist! It seems that in the refined exclusiveness of the little town of Saint Denis, he worked "like a possessed soul". His fury for creation increased still. Every sheet of paper, often torn from school writing books, proves it. As the furor of his production increased so did his enmity for mankind ...and his love for cats grew. All cats without a home found shelter, care and food with him and his mother. His home swarmed with cats.

His former colleagues and friends were afraid to visit him in Saint Denis. One day Vollard sent the great art dealer, Marcel Bernheim to him. Bernheim asked Bonhomme to show him "something" Bonhomme had never shown anybody else before. Turning around and suddenly dropping his trousers, Bonhomme showed him his "derriere"!

A Belgian art collector who would not allow himself to be frightened by the "unapproachability" of Bonhomme forced his way in. A landscape pleased him but he said that a corner looked rather unfinished and empty. "What! You want to teach me how to paint?" roared Bonhomme furiously. The collector, undiscouraged, went on: "Why don't you paint a wheelbarrow, or a cow or a calf in that empty corner?" "Excellent!" shouted Bonhomme. "You are right!" "A calf certainly! and you will pose as a model!"

On August 28, 1924, Bonhomme was expected for lunch by his relatives, the Boissiers. But he did not arrive. For a few days he was not seen by anybody, so Boissier called on him. The painter was laying in his bed dead. He had died suddenly and without any indication of sickness or organic disturbance. His mother had died a few months earlier and this loss had been a grievous pain for him. His sudden death seemed suspicious and an autopsy was ordered. The official doctor discovered in Bonhomme's stomach, a small ball of cat's hair. Was this the cause of his death? Had Bonhomme been suffocated by it? This could not be proven with certainty and his death remained a riddle. Bonhomme and his work, which during his lifetime had rarely been shown, then sank into oblivion.

No museum or gallery of state or town has any work by Bonhomme. After his death his paintings, portfolios, sketches and masterpieces all went to relatives. In 1941, a collector saw for the first time on paper a work by Leon Bonhomme. He was astonished by the spontaneity of the brush strokes, the extraordinary beauty of the unusual range of colors, the bizarre vision, the whole method of this work by an unknown master, so disconcerting because of the visible affinity with Rouault. This made him buy the watercolor for a ridiculously low price. He made a search

February 3rd, 1953.

Mr. Chester H. Newkirk, Registrar,
Newark Museum Association,
49 Washington Street,
Newark, New Jersey.

Dear Mr. Newkirk:

When I spoke with Mrs. Baker about our borrowing the Hopper painting, "Sheridan Theatre", I said that we would insure the painting while it was in our possession. However, I think it would be more practical if you would continue your insurance and bill us for the premium during the period that the painting is at this gallery. If this is not agreeable to you, please let us know at once, and we will continue carrying the painting on our art insurance policy.

Sincerely yours,

CA:ml

February twelfth,
1 9 5 8

Mrs. Emma H. Little,
3721 84th Street,
Jackson Heights 72,
N. Y.

Dear Mrs. Little:

Just as soon as I can corner Jacob Lawrence I shall have him autograph the catalogue.

Do you want us to deliver the painting to the New York Times office, or have it shipped to Jackson Heights? The latter, of course, will involve some additional expense for shipping charges. That is why I am writing to you about it.

Please let me know.

Sincerely yours,

egh-k.

Cable Address: PICABOOK, NEW YORK



PELLEGRINI & CUDAHY, *Publishers*

41 East 50th Street, New York 22, New York • MUrray Hill 8-8440

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February 3, 1953

Miss Ida Miaskoff
Associated American Artists Galleries
711 Fifth Avenue
New York 22, New York

Dear Miss Miaskoff:

Thank you very much for your letter of January 19.
I was very pleased to learn that you liked my painting which was on exhibition at the Wildenstein Gallery and that you felt that my work could work into one of your forthcoming design projects.

Since it is not very likely that I will be in New York within the very near future, I am asking Charles Alan of the Pountown Gallery to contact you and to discuss the matter further.

Thank you very much for your interest.

Sincerely,

Edmund D. Lewandowski
Head, Department of Art

EDL/vr

112 South Adams Street

Tallahassee, Florida

SUNDAY NEWS-DEMOCRAT—Every Sunday Morning
DAVIDA DEMOCRAT—Weekday Afternoons Except Sundays

216 News-Democrat

Capital City Publishing Co.

THE NEWARK MUSEUM
NEWARK 1, NEW JERSEY

Katharine Coffey, Director



February
Nineteen
1953

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

A short time ago we acquired a 19th century copper weathervane on which the gilding has been cleaned down to the copper surface. I wonder if you know of anyone whom you would be willing to recommend to regild it for us. We have not had this kind of work done before.

Thank you for any assistance which you may be able to give us.

Yours very truly

Eleanor M. Garvey

Eleanor M. Garvey
Curator
Paintings and Sculpture

EMG:db

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February tenth,
1 9 5 8

Mr. J. W. Lynch,
Webb & Lynch, Inc.,
99 John Street,
New York 56, N. Y.

Dear Mr. Lynch:

Please accept my belated thanks for the superb job in connection with the museum insurance.

As I advised you, I am planning to spend a few days in Buffalo early next week, when I can discuss the situation with Mr. Schenck in greater detail. Meanwhile, I must say that your suggested letter and the questionnaire form impressed me no end. I wish we had this efficiency in the art world. There would be so much more to spend for art and it would enable our best contemporary artists to live much more comfortably than they do now.

I shall advise you of any developments that occur during my Buffalo visit and I am sure that Mr. Schenck and Mr. Williams will communicate with you further.

Sincerely yours,

egh-k.

Mrs. Edith F. Halpert

C. M. HEFFNER
235 W. GREENWICH ST.
READING, PA.

2/16/53

Dear Madam.

Your letter and check recd. in regard to sheet or bridgl on Painting, probly was what is now New St. bridgl. what the old name was I do not know, sorry not to be able to help.

me offer a fine and colorfull hand made Perm. German Birth Certificate, a very nice one and in very fine con. price \$60.00
Thank You for Check.

Very Truly

C. M. Heffner

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February 16, 1983.

Dr. Ernest Sussman,
71 East 77th Street,
New York, New York.

Dear Ernest:

I am sending you one of the Knipschild paintings which you saw at the gallery and one that was out at the time. Unfortunately, the second one you saw when you were here is now at an exhibition. It should be back in a few weeks, and if you are still undecided I could send it to you at that time. Personally, I believe that the two paintings I am sending you are more characteristic and present a direction which I believe this artist will continue to follow and develop.

Best regards to you and Risa.

Sincerely yours,

CA:1

February 4th, 1953.

Dr. Milton Kramer,
277 Park Avenue,
New York, New York.

Dear Dr. Kramer:

Mr. Jacob Lawrence and the gallery appreciate
your generosity in lending your painting to
the exhibition at the National Institute of
Arts and Letters.

The Institute has asked me to inform you that
Thorn's Express will pick up your painting on
Monday, February 9th.

Sincerely yours,

CA:ml

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February twelfth,
1 9 5 8

Mrs. Maximilian Elser, Jr.,
Village Art Center,
42 West 11th Street,
New York, N. Y.

Dear Mrs. Elser:

Thank you for your letter.

I did not answer promptly because I wanted to be sure of my plans before so doing.

I am leaving for an extended trip, starting with Buffalo, Saturday of this week and do not expect to be back for about ten days. Thus, while I should like to serve on the jury, it seems quite improbable that I shall be back in time for the occasion.

Sincerely yours,

egb-k.

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February 13, 1963.

Mr. W. G. Russell Allen,
112 Pinckney Street,
Boston, Mass.

Dear Mr. Allen:

We are enclosing herewith receipted bill for
the Ben Shahn silkscreen, Pattern #2. Please
accept our thanks for your check.

No, we did not receive your check for the two
other Shahn silkscreens, "Phoenix" and "Profile",
for which you were billed \$100.00.

Sincerely yours,

THE DOWNTOWN GALLERY, INC.

Per

Bookkeeper

Philadelphia - New York - Chicago - Detroit
Boston - San Francisco - Hollywood - Honolulu

N·W·AYER & SON INC.

West Washington Square, Philadelphia 6

Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mr. Alan:

We have again become curious concerning the progress that is being made by Kuniyoshi on his Container painting. Have you heard anything recently?

Best regards.

Cordially,



Edward W. Warwick
Art Buyer

February 6, 1953

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POW

February tenth,
1955

Mrs. Edmond Ruben,
1505 Mount Curve Avenue,
Minneapolis 5, Minnesota.

Dear Mrs. Ruben:

It was very good of you to write about the Marina.

Indeed, I think it would be much better to see a group of the originals as Marin's color is as vital as his design and no photograph can capture the vitality and sense of mood of the original painting.

I look forward to meeting you.

Sincerely yours,

egh-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 10th, 1963.

Mr. Edward W. Warwick,
N. W. Ayer & Son, Inc.,
West Washington Square,
Philadelphia, 6, Pa.

Dear Mr. Warwick:

I am sorry to have to tell you that Mr. Kuniyoshi is still convalescing, and the doctor has forbidden him to do any work for several months.

I don't suppose you will be in New York during the next few days. I think you would be very interested in seeing Jacob Lawrence's exhibition. I still feel so strongly that he would do a wonderful job for you and the Container Corporation.

Sincerely yours,

GA:ml

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February tenth,
1 9 5 8

Mr. Jerry Bywaters, Director,
Dallas Museum of Fine Arts,
Dallas 10, Texas.

Dear Jerry:

I thought that you would like to know that I have had a first-hand report of the O'Keeffe show in Dallas.

Mr. and Mrs. Markson of Boston wrote me to the effect that the exhibition looked "magnificent", and that they were greatly impressed with O'Keeffe's work. This pleases me very much as it confirms my belief that you can do a superb job in arranging a show.

At this point I am curious, also, as to the reaction in Dallas proper. I am sure that you will have no difficulty meeting the guarantee and am looking forward to word from you to the effect that half of the show has been sold.

And, so, cheerio.

Sincerely yours,

egh-k.

February 3rd, 1963.

Med
Mr. ~~Robert~~ Carton,
157 East 2nd Street,
New York, New York.

Dear Mr. Carton:

Herbert Katzman has just delivered two new paintings. I promised I would let you know as soon as he did so.

As we consider these new pictures outstanding examples, I am sure they will not remain at the gallery from long. Therefore, I would suggest an early visit. I think you will especially like one painting of sunflowers.

I am looking forward to seeing you again at the gallery.

Sincerely yours,

CA:ml

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THEODORE D. TAUSSIG
120 WALL STREET
NEW YORK 5, N. Y.

GENERAL INSURANCE
LIFE INSURANCE

WHITEHALL 3-6168

February 3rd, 1953

Mrs. Edith G. Halpert
32 East 51st Street
New York 22, N. Y.

Re: Americal Folk Art Gallery
Policy #IMP-79202
Loss of December 4th, 1952

Dear Edith:

Supplementing today's telephonic conversation, I take pleasure in enclosing Standard Fire Insurance Company's check drawn to the order of the American Folk Art Gallery in the amount of \$ 300. in full settlement of the above-captioned claim.

I'll call the adjustor and see what I can do towards prodding the Company into their having the Police Department search for the figure. If anything develops, I'll let you know.

I'm glad to hear that you've recovered from your illness. Best regards.

Sincerely,

Ted

TDT:dt
(encl.)

February 4th, 1963.

Mr. David Harris,
988 Fifth Avenue,
New York, New York.

Dear Mr. Harris:

At Mr. Wagner's suggestion, I am sending you
a copy of the catalog of the exhibition at the
John Herron Art Museum, in which your Kuniyoshi
was shown.

I am sure you will understand that the catalog
went to press before you purchased the painting,
and that is the reason the loan is not credited
to you in this catalog.

Sincerely yours,

CA:ml

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

2/6/53

The Downtown Gallery, Inc.
32 East 51st Street
New York 22, N. Y.

Gentlemen:

We are enclosing check
in the sum of \$100.00 on account
for "Prospect Harbor", our newest
addition to the Brooklyn Annex
of the Downtown Gallery.

Regards to all.

Sincerely,

Pauline & Leo Brown

4721 Walnut St
Philadelphia 39, Pa.

February third,
1 9 5 3

Mrs. Robert F. Windfohr,
1900 Spanish Trail,
Fort Worth, Texas.

Dear Anne:

It has been a long time since we have had correspondence, although I have been hearing occasional reports about you and know that you are well and as cheerful as ever.

This morning I received from the Dallas Museum a catalogue of the O'Keeffe exhibition, which opens this week. Since this is one of the rare opportunities of viewing at one time a retrospective group of 29 paintings, I am very eager to have you see the show and get a complete picture of the tremendous contribution made by O'Keeffe and to realize why she has so outstanding a position, not only in American art but in the international scene. The exhibition includes paintings dating from 1924 to 1950 and her complete variety of subject matter and treatment.

Whether or not you are considering any acquisitions at the present time, I am sure you will enjoy the show and eagerly await hearing your reaction.

We miss you up here. When are you coming to see us?

Sincerely yours,

egh-k.



ART GALLERY
CARNEGIE HALL

UNIVERSITY OF MAINE
ORONO, MAINE

February 19, 1953

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

My dear Edith Halpert:

Thank you for your letter of the 10th, and I am very happy that you will arrange to send the Marin watercolor for inclusion in our "Artists of Maine" exhibition to open on June 1. I realize it is a little early to state definitely what picture will be included; and I shall, therefore, check with you as near to our printer deadline (May 1) as possible.

You are very kind to comply with our request.

In the same exhibit, arranged in library cases within the exhibit gallery, it is my hope to show a few Maine printmakers. Included in this group will be Muench, Shevis, Hamabe, Wengenroth, Meissner, Nason, and others. Do you have a Marin etching (a Maine subject) which might be included?

I hope all has been going well with you.

Very cordially yours,

VINCENT A. HARTOEN
head, department of art

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123 - 35 - 82nd Rd

New Garden L.I.

Feb. 3, 1953

Dear Mrs Halpern,

This is in answer to your letter, after I closed the account in my bank and my check went back. The point is, things are pretty discouraging here; our new business has not turned out the way we had hoped, and I don't know when I'll be able to pay the \$338.90 I owe you. When my weekly allowance was a pretty substantial amount, I was able to pay custom some at certain times, but it is hardly adequate for that now.

If you could see your way clear to take the Levi in exchange for the

February 6, 1953.

Edith Harper
The Downtown Gallery
32 East 51 St.
New York 22, N.Y.

Dear Miss Harper:

I am enclosing some
snapshots of primitives we have
at the moment.

#1. Water color on paper - water marked
Turkey mill - the same type of paper
used by Audubon for his bird
prints. This was done in 1832 by
Emmie Blaney at a Roxbury, Mass-
achusetts Girls School. \$125.-

#2. Hudson River primitive oil on
canvas. \$150.-

#3. Irish linen \$52.-

#4. Primitive scene done on wood.
Dogs are chasing a rabbit and a
man is shooting at it. 85.-

Hoping you will find
something of interest. I am,
Sincerely,
R. G. Clifton.

February 17, 1963.

Mr. Edward J. Ryerson,
42 Arlington Street,
Cambridge, 40, Mass.

Dear Mr. Ryerson:

I am extremely sorry for the misunderstanding.
I am also sorry that you are not able to enjoy
the drawing permanently. Enclosed you will
find a credit for it.

It was a pleasure to talk with you and
Mrs. Ryerson, and I am looking forward to see-
ing you again during your next visit to New York.

Sincerely yours,

CA:1

February third,
1 9 5 8

Whitney Atchley,
Burton Volf Design Coordination,
668 Sutter Street,
San Francisco, California.

Dear Mr. Atchley:

While I should like to cooperate with you, it is difficult for me to know exactly what type and how many objects you would like for your exhibition. Our collection includes so wide a variety, both in the sculptural group and in paintings, that it is difficult for me to make an arbitrary decision in the way of selection.

Some of the sculpture is three-dimensional; some of it is in silhouette; some large, some small. The same is true of paintings, which include oils, watercolors, velvet, steel pen drawings, etc., in a wide variety of subject matter.

If you can possibly find a catalogue in the museum library of the Folk Art Exhibition held at the Museum of Modern Art in 1932, representing the collection I made for Mrs. John D. Rockefeller, Jr., and will refer to numbers of plates in that catalogue, I can get a better idea of what to send you. Otherwise they must have in file a catalogue of the Colonial Williamsburg Collection, prepared in 1939. This, too, has reproductions which have a bearing on the material I have of similar nature.

Please wire number and name of catalogue.

Sincerely yours,

egh-k.

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THE GROLIER CLUB

47 East Sixtieth Street
New York 22, N.Y.

February 6, 1953

Dear Mrs. Halpert:

We should be grateful if you would hand to the bearer
the painting on the sea by John Marin, which you have selected
for loan to The Grolier Club. Insurance in the amount of
\$3,000. has been arranged with our brokers. Your courtesy in
this matter is much appreciated.

Yours very truly,

George L. McKay
George L. McKay, Curator

Downtown Gallery
Attention: Mrs. Edith Halpert
32 East 51 Street
New York 22

Delivered 2/10/53

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W. S. BUDWORTH & SON, Inc.

PACKERS AND MOVERS OF WORKS OF ART

COLLECTING AND PACKING FOR ART EXHIBITIONS A SPECIALTY

PHONE COLUMBUS 5-2194

424 WEST 52nd ST., NEW YORK 19, N. Y.

ESTABLISHED 1867

February 11, 1958

Jewish Community Centers of Cleveland
Adult Services Division
2049 E. 105th St.
Cleveland 6, Ohio

Attention: Mr. Moe Laufer

Dear Sir:

We have received back three boxes containing 18 paintings by Siporin which we had sent to you in December of last year, for your account. These are being unpacked and the paintings are being delivered to the Downtown Gallery today.

We note that Landscape with Lime Kiln which was the third picture from the bottom in one of the cases, and which was sealed with no break in the paper has a tear in the canvas at the lower right section 7" from the bottom and 4" from the right section of the frame. It looks as though the corner of another frame had touched the canvas and there is a slight scratch underneath the tear.

Inasmuch as this apparently could not have happened in transit, we are calling it to your attention so that you may take the matter up with your insurance company. We assume that you will hear directly from the Downtown Gallery concerning same.

Faithfully yours,

W. S. BUDWORTH & SON, INC.

CWJ/ev

CC: Downtown Gallery

BY *Charles W. Johnson*
Secretary

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WHITNEY MUSEUM OF AMERICAN ART

GERTRAUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

10 WEST 8TH STREET, NEW YORK 11, N. Y.

SPring 7

0770

HERMON MORE, *Director*

LLOYD GOODRICH, *Associate Director*



MARGARET MCKELLAR, *Executive Secretary*

ROSALIND IRVINE, *Assistant Curator*

February 2, 1953

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

It gives me great pleasure to send you the
Museum's check for \$475.00 to cover the purchase of
Herbert Katzman's painting, Two Nudes Before Japanese
Screen, from our 1952 Painting Annual. We are delighted
to be able to add the picture to our permanent collection.

Sincerely yours,

Director

Enclosure (Check)

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February 2nd, 1953.

Miss Joan Dye,
Art Color Research,
Time Magazine,
Rockefeller Center,
New York, New York.

Dear Miss Dye:

Thank you very much for the tearsheets of the
Lawrence color page and story. Would you pass
on to Mr. McGullough and Mr. Elliott the word
that both Mr. Lawrence and the gallery were very
pleased with the way in which the story was
handled, and we thought the color page looked
extremely handsome.

Sincerely yours,

CA:ml

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136 West Greenfield Avenue
Milwaukee 4, Wisconsin

February 5, 1953

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

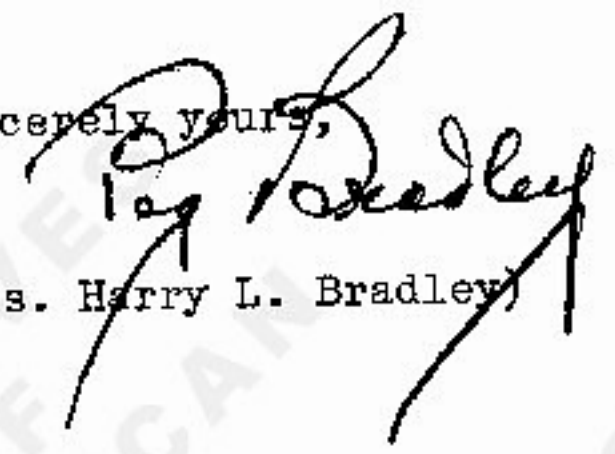
Dear Mrs. Halpert:

Yes, the Marin has arrived and I am very
pleased with it. However, it does not
go with my pictures here, so I am taking it
to Florida where it will be absolutely
perfect.

I was so interested in seeing Marin's
picture of New York. I think it was in
the January 4 issue of the New York
Times. Is this picture available?

With kindest regards.

Sincerely yours,


(Mrs. Harry L. Bradley)

MBB:IB

February third,
1 9 5 8

Mr. Jerry Bywaters, Director,
Dallas Museum of Fine Arts,
Dallas 10, Texas.

Dear Jerry:

And so, I sat with a tall glass, jingling the ice, and imagining myself at the Dallas Museum among my friends and surrounded by 29 O'Keeffe's. I hope the opening was a great success and that there are little red and gold stars on many of the O'Keeffe frames.

The catalogue is very handsome. Incidentally, would you be good enough to send me a few extra copies for our records. I suppose you mailed a catalogue to O'Keeffe and, while I think of it, would you be good enough to send me duplicate clippings as we are always eager to know how a show is received in other parts of the country.

This morning I wrote to Mr. Ted A. Weiner and Mrs. Anna Windfohr, suggesting that they see the exhibition, although I am quite certain that you had sent catalogues to them.

And so, good luck!

My best regards.

Sincerely yours,

egh-k.

February fourth,
1 9 5 5

Mr. I. M. Schwarzkopf,
122 East 42d Street,
New York, N. Y.

Dear Mr. Schwarzkopf:

I have been so busy that I did not write more promptly about the Miller bill for the repair on the hot water system.

Frankly, I think the charge is highly exaggerated, particularly since he did an inadequate job the first time and came back for a repeat performance, which, incidentally, was responsible for a pretty bad case of flu which I contracted by wading in two to three inches of water in the cellar.

In any event, if you could hold up the bill, we can discuss it. Furthermore, Mr. Allen called my attention to the fact that the cover on the pipe line on the sidewalk snaps off periodically and, on several occasions, people have tripped. Before we have some serious consequences, it seems wise to do something about the situation permanently.

Sincerely yours,

egh-k.

February 1953

dear Mrs. Halpert -

Through with studies at Columbia + also
my one year's teaching experience - which was
necessary for the additional diploma.

Beginning to paint again.

Sending this print which was not completed till
last month - as a rather delayed season's
greeting.

(Red + black woodcut. Yellow, blue - monotypes - stencil.)

Sincerely.

Miss Zalmar Perlin

6812 Buena Vista St
Forest Hill S.D.

Feb. 1, 1953

Dear Mrs. Marcus,

No doubt you've
given me up for lost.
I've been very busy
and I've had no time.

I do want the
Shahn painting very
much. My enthusiasm
has not lessened one iota.
I'm trying to relocate
in New York City and
I don't think I can
start payments until
I'm job-secure.

I will send the

NOTES

Some where within the scope of this "MUSEUM WITHOUT BOUNDARIES" should be the facilities to vary painting exhibits with shows of photography, architecture, crafts, manufactured products, etc. etc.

The question arises as to why not just exhibit pictures of living artists. Certainly the "pool" of these artists' pictures should be drawn upon for traveling shows. But interspersed with such shows must be exhibits of the better known artists (not only recent "greats" but also old masters) for these better known names will attract vast audiences, as was proved by the crowds that visited the Van Gogh, Matisse, Barlin masterpieces, Rembrandt traveling shows. And these audiences, once in the habit of going to a particular museum, will return to see the important, though lesser, lights.

Eventually, the "pool" might become so large as to be unmanageable. However, one could expect that with intelligent purchasing (by a superior group of experts) the pictures would increase in importance and worth, and thus they would be sought after for the permanent collections of museums and could be presented to them; OR disposed of at a profit if a revolving fund to purchase additional pictures was desirable.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 4th, 1953.

Mr. Victor Riesenfeld,
888 Park Avenue,
New York, New York.

Dear Mr. Riesenfeld:

Mr. Lawrence and the gallery appreciate your
generosity in lending your painting to the
exhibition at the National Institute of Arts
and Letters.

The Institute has asked me to inform you that
Thorn's Express will pick up your painting on
Monday, February 9th.

Sincerely yours,

CA:ml

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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Mr. & Mrs. Diggory Venn

Public Relations

5 Gloucester Street

Boston, Massachusetts

Kenmore 6-9662

February 17, 1953

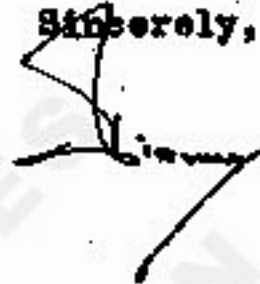
Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

This is a call for help. Would it be possible for you to send a selection of O'Keeffe black and whites to Belle Krause at Art Digest?

Sincerely,



DV:iv.

Called RK and sent photo -

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February tenth,
1 9 5 3

Mr. Vincent A. Hartgen,
Head, Department of Art,
University of Maine,
Orono, Maine.

Dear Mr. Hartgen:

We shall, indeed be glad to cooperate with you
in connection with your June exhibition of "Maine
Artists".

I am listing below the title and other data regard-
ing the painting, although it might be more advis-
able to wait - with all the time available - until
later in the season so that we are sure the paint-
ing specified will be unsold at the time.

Sincerely yours,

egh-k.

John Marin

Title "Maine"

Watercolor 1938

#38/2 Price \$1500.00

Cedar { 1-4337
1-4338
Nights and
Sundays { YE. 2-6344
SW. 1-3229



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PARCEL POST

PLATE GLASS

SPRINKLER LEAKAGE

RENTS

BUSINESS INTERRUPTION

AND

EVERY OTHER TYPE OF
INSURANCE

February 16, 1953

The Downtown Gallery
32 East 51st Street,
New York 22, N.Y.

Attention Charles Alan
Associate Director

Gentlemen:

With reference to the damage to oil painting of Mitchell Siporin "Landscape with Lime Kiln" which was damaged, will you please let us know what your estimate is to repair this damage.

We would like to have this by return mail if possible.

Respectfully yours,

Molly Bliss
Molly Bliss

MB/s



February twelfth,
1 9 5 8

Mr. Robert T. Markson,
20 Boylston Street,
Boston 16, Massachusetts.

Dear Bob:

It is now 3:00 P.M. and I am recalling, in great detail, my scintillating end of our morning's conversation. I hope you were duly impressed with my bright retorts and immediate grasp of all the situations presented. In any event, I reached one conclusion; that is, I shall do my gadding at broken intervals, rather than continuously until I really have a mental collapse.

In re-orienting myself to this morning, I realize that you inquired about the Levine "The Man With The Stained Glass Eye". This painting was sold several weeks ago - immediately after you returned it - to Joseph Hirshhorn and I am sure he will not consider returning or exchanging it. I shall, however, keep in touch with you about new Levines as they come in. The smaller version of the "Gangster's Funeral" will not arrive until Saturday night, when I shall leave for Buffalo, but I am arranging to have a photograph made and sent to you in my absence. I am planning to be back in town - and wide awake - on February 23d. While the gallery will be closed celebrating our pappy's birthday, I can be reached at the same telephone number, as I expect to be in my residence at the same address.

The bill that you ask for is enclosed. I am really very pleased that you have this example of Levine's, as it is in the tradition of the "King" series in the very "finished" direction.

If I knew more about your business (I don't mean private), perhaps I could do some preliminary work on the gimstick. Have you any central bureau; do you send out periodical literature which can take reproductions; do you supply calendar signs, or whatever, to your stores, etc.? There are so many angles of approach, that a general outline would offer some suggestion, I am sure.

And so, my best regards.

Sincerely yours,

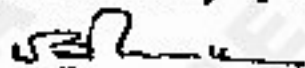
egb-k.
encl.

Wells College
AURORA, NEW YORK

DEPARTMENT OF FINE ARTS

group would run about twenty in number and usually includes intelligent and appreciative individuals. I would feel great indebtedness if you could suggest some type of informal visit.

Sincerely yours,



W. S. Rusk
Professor of Fine Arts

February 13, 1953.

Mrs. Charles Wyman,
1125 Fifth Avenue,
New York, New York.

Dear Mrs. Wyman:

The Siporin paintings that were on exhibition in Cleveland have just been returned to the gallery. Beside this, we have received handsome new easels by this artist.

I am looking forward to seeing you at the gallery. I believe you will now find a wide selection.

Sincerely yours,

CA:1

VILLAGE ART CENTER

42-44 WEST 11 ST.  NEW YORK 11, N. Y.

Telephone OR 3-9340

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ALFRED VAN LOAN
HAMILTON WILLIAMS

February 4, 1953

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

I have just been speaking to Mr. Hermon More in regard to the jury which is to judge the group exhibition of eight prizewinners of the two watercolor shows on the Village Art Center 1952-53 Calendar. From this exhibition, in which each artist will show eight works, the most outstanding is to be chosen and he will be given a one-man show at the Center.

We hope that you will serve on this jury and that the artists as well as the public may have the benefit of your judgment.

The exhibition opens on February 23rd. The custom is for the jury to meet at 5:30 and then come to my house (also on 11th Street) for supper, before returning to the Center for the formal announcement of awards.

With warm regards, and looking forward to receiving your acceptance and having you with us,

Cordially,



Mrs. Maximilian Elser, Jr.

HE:f

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February 9th, 1953.

Miss Alice W. Nichols,
Art Department,
Ball State Teachers College,
Muncie, Indiana.

Dear Miss Nichols:

Mr. Marin has not been in New York for some time. Therefore, I did not have an opportunity of discussing your letter of January 14th with him. Please pardon my delay in replying.

The cost of an exhibition of Marin paintings would be no more than the transportation and insurance. However, as you know and I am reluctant to write again, we return to this difficult question of a sales guarantee. Do you have any thoughts on this subject?

Sincerely yours,

CA:ml

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In 1897, the young painter exhibited a portrait of his mother* and the prominent art critic, Roger Marx praised him highly for it. This portrait of his mother is very beautiful but in the older tradition. It does not give any hint of the revolutionary future technique of the master. In spite of his successes, Bonhomme could not manage to sell his paintings. He and Matisse, in order to survive, made copies of old masters in the Louvre museum, which they could dispose of more easily. There remains now a painting "Balthazar", after Castiglione, done at that period by Matisse and Bonhomme. Bonhomme especially admired Michel Angelo and Chardin whom he copied in the museum gallery.

The oil paintings done during these and later years include: "Interior of the Basilic of Saint Denis", "Church of the 13th Century in Begu-le-Guerry, Aine", "In the Forest Near Moitiebart", "The Watering Place of Epinay sur Seine", an excellent portrait of his father**, various still-life pieces, and several portraits of women.

In looking at Bonhomme's paintings which show such a truly remarkable quality, one can only conclude that Bonhomme was still better gifted than the great men surrounding him. He had artistic greatness and his own individual style but he was not yet free from influence of Gustave Moreau and Toulouse Lautrec. He enjoyed living in the surroundings where Gustave Moreau and Toulouse Lautrec lived. However around 1900*** his own revolutionary new style revealed itself very suddenly. A great transformation took place in Bonhomme which gave a different direction to his manner of painting.

The Countess de S..... admired Bonhomme very much because he was also a gifted pianist. He became her lover, but while Bonhomme felt for the countess a truly great love, the first real love of his life, the aristocratic, so called great lady of the world, saw only in the young artist a toy for her passing fancy. Because of this disappointment, Bonhomme lost all faith in love. He retired from the world of the bourgeoisie and became an embittered hermit. Just as Toulouse Lautrec did, he went to live among the street walkers. Bonhomme was not really a detestable fellow. He was not at all a monster like the dwarfed cripple, Toulouse Lautrec. On the contrary, he had a well shaven face and fine features. He was slender and had an elegant appeal.

He spent his time in the world of the circus, in the atmosphere of the music halls, in the steamy light of the pawdy houses. It is here that the artist found his subject matter and models. Here was the origin of those visions, one might say those hallucinations which he revealed with dreamy, exotically glistening and iridescent colors, with a furious handling of his brush working quickly on any scrap of paper.

Completely secluded, Bonhomme lived in his studio at 124 Rue Lafayette. No one had regular admission there, with the exception of his comrade, Georges Rouault who today enjoys universal acclaim.

Andre Warnod, the art critic of the "Figaro", in the winter of 1942, wrote of Bonhomme: "His works have a symphony of colors reminiscent of certain enamels. The figures painted by Bonhomme express a feeling of pain, reaching almost to torture. They are clowns, many are street walkers, tragic caricatures. Some are judges, or

* Now in the Chapellier Collection

** Now in the Chapellier Collection

*** Actually 1898 according to drawing in the Chapellier Collection

February 16, 1953.

Mr. Robert Markson,
Markson Brothers,
20 Boylston Street,
Boston, 16, Mass.

Dear Mr. Markson:

I am sorry that I forgot the enclosed credit.

On Wednesday I expect a photograph of the magnificent new painting Jack Levine has just delivered to us, and I will send it airmail, special delivery to you. This painting is hanging in our current exhibition, and I am sure you understand it is impossible for us to reserve pictures which are on the wall. Edith and I both feel this is one of Levine's outstanding examples, and as "important" a Levine as is likely to come along for some time.

Edith is out of town and will not return until Tuesday, the 24th. I am anxious to hear your reaction to the photograph.

Sincerely yours,

CA:1

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HUGO KASTOR

February 12, 1953

Dear Mrs. Halpert:

As my letter of December 18, 1952 may have gone astray in the Christmas rush I herewith enclose a copy.

In case you are under the impression that I am an "amateur painter" I would have to disillusion you. I may, in your opinion, be a lousy painter, but I am not an amateur.

Your friend, Mr. Alfred M. Frankfurter defines an amateur as "one whose MAJOR occupation is NOT the practice or teaching of art".

My major occupation is that of a painter. I devote five days in the week to painting in my studio at 1947 Broadway. Sometimes I even paint on Saturdays. I never paint on Sundays. Usually Saturdays and Sundays are devoted to visiting museums and art galleries.

I still believe that the next time you have a group showing of paintings by good painters it would be a good business proposition for you to include some paintings by Kastor.

I would have to know in the near future as to whether or not you are interested.

With kindest regards.

Sincerely yours,

HUGO KASTOR

HK:GE
Enc.

Mrs. Edith Halpert
c/o Downtown Gallery
32 E. 51 St.
New York 22, N.Y.

February tenth,
1 9 5 8

Mr. Herman More, Director,
Whitney Museum of American Art,
10 West 8th Street,
New York 11, N. Y.

Dear Mr. More:

Thank you for the check. I am delighted that the Whitney acquired the Kataman painting.

If you would like to see the paintings by Jonah Kingstein, I would be very glad to show them to you with no obligation on your part to accept the gift unless you are convinced that his work will make a contribution to your collection.

Sincerely yours,

egh-k.

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
CHARLES ALAN, Associate Director

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

February 17, 1953.

Mr. Ralph H. Norton,
253 Barcelona Road,
West Palm Beach, Florida.

Dear Mr. Norton:

Mrs. Halpert has just left for a brief tour of the
Middle West.

Yesterday we hung our exhibition of paintings relating to
New York by leading contemporary American artists. In-
cluded in the exhibition is an outstanding example by
Demuth, "Longhi on Broadway". This is the last of the im-
portant oils - owned by O'Keeffe, which Demuth willed to
her. In the opinion of both Mrs. Halpert and
Miss O'Keeffe this is one of Demuth's finest achievements.

We are sure that the painting is going to create great in-
terest while it is hanging in our current show. For this
reason, before her departure, Mrs. Halpert asked me to
send you the enclosed photograph by air mail. The photo-
graph hardly does justice to the painting, which is high
in color for Demuth, and beautifully organized with its
green leaves, red masks, and varicolored magazines and
books. If you are interested in the painting, we would
be glad to reserve it for you and send it to Florida for
your approval immediately after the close of the exhibition
on March 7th.

Miss O'Keeffe has priced the painting at \$4,500.00, and
we would give you the usual museum discount of 10%.

Best regards to you and Mrs. Norton.

Sincerely yours,

CA:1

*Not interested in this.
Will you have an O'Keeffe
good enough for the Gallery
at the Delray show?*

A M E R I C A N A R T

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Best regards to you and Mrs. Norton.

Sincerely yours,

CA:1

334 ILLEHAW DRIVE, SARASOTA, FLORIDA

February 6, 1953

Dear Edith Halpert,

As you may already know, Sarasota is a town where art is very much alive. In a population of 20,000 it is figured there are about 1,500 resident artists and there are a number of flourishing art schools. Our local Art Association has six hundred members and the Ringling Museum of Art attracts thousands of visitors every year. Largely for this reason Sarasota has been picked as the locale for an annual Summer Festival of the Arts. Obviously, behind this is the desire to level off the season here as has been done so successfully on the east coast of Florida and, as they have done on the east coast, National Airlines stands ready to spend a considerable sum in national promotion of the Festival. A minimum budget of \$50,000 raised here in Sarasota has been set and a large percent of it is already in. A non-profit educational Foundation has been set up as the controlling organization and the officers and board of directors are all highly thought-of local residents.

The Festival will cover a four weeks period in June and July. The transportation companies will sell what they call a "package" including besides the transportation itself accommodations and admission to all the events of the Festival. Local people and other visitors not having invested in the "package" will pay admissions. There will be concerts, plays, dance, lectures and workshops in addition to local recreation attractions. One of the most important events will be a national art exhibition which we hope will attract good work from all over the country. Two thousand dollars cash has already been allotted for prizes and the present plan is to give a \$1,000 first prize, \$500 second, \$200 third and three \$100 prizes. It is also expected that there will be a good number of special prizes, some possibly purchase. It is planned that the show will include all media without distinction, barring sculpture and ceramics, which will be represented in another section of the Festival.

My reason for writing to you about all this is that I am a member of the Festival Art Exhibition Committee as well as a member of the board of directors, and we are now in the active planning stage. We want to make this exhibition really worth while to artists and visitors alike and to this end we want to have the very best jury we can possibly find. In a meeting last night we discussed various names and I volunteered to write you for advice and possible help. Among the names mentioned were Ben Shahn, Stuart Davis and Julian Levi, all of whom I believe are with your gallery. Would it

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Markson Bros.

EXECUTIVE OFFICES

20 BOYLSTON STREET
BOSTON 10, MASS.

ROBERT T. MARKSON

February 19, 1953

Mr. Charles Alan
Associate Director
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mr. Alan:

I have your note with the credit enclosed.
Thank you.

I am looking forward to seeing the photograph of the new painting Jack Levine delivered to you. Is it the small one, the "Gangster's Funeral", about which Edith spoke, and how much is it?

I expect to be in New York within the next week or ten days and will see you at that time.

Very truly yours,

Bob Markson

RTM:TB

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Shelburne Museum

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

FEBRUARY 9, 1953.

DEAR MRS. HALPERT:

YES, I DO REMEMBER YOU - YOU ARE THAT CUTE BRUNETTE FROM NEW YORK.

I AM SENDING YOU THREE CARBONS - ARE THESE DUPLICATES OF SOME I HAVE SENT YOU PREVIOUSLY? (ROOSTER, DOLL HOUSE, A LOVIE TRADE-SIGN).

THESE CARBONS HAVE NOT BEEN RETURNED TO ME AS YET, ALTHOUGH I BELIEVE I HAVE SENT THEM TO YOU: EAGLE TRAIL BOARDS; CAST IRON EAGLE PLAQUE; WOODEN SUGAR COOKIE MOLD BOARD.

IF YOU HAVE A MINUTE, WILL YOU PLEASE COMPARE YOUR BOOKS WITH MINE, SO FAR AS THE FOLLOWING INFORMATION IS CONCERNED:

- ✓ WEATHERVANES: LAST NUMBER IS FW-48 - NO BLANKS.
- ✓ SHIPS FIGURES: LAST NUMBER IS FS-8 - NO BLANKS.
- ✓ DECOYS: LAST NUMBER IS FD-26 - NO BLANKS.
- ✓ CIRCUS FIGURES: LAST NUMBER IS FE-7 - NO BLANKS.
- X COTTAGE FIGURES: LAST NUMBER IS FO-13 (NO. FO-1 IS BLANK) *None Blown*
- X MISCELLANEOUS: LAST NUMBER IS FM-62 (Nos. FM-32 AND FM-59 ARE BLANK. *FE-3 Eagle D. Sign 76 blank*)
- X EAGLES: LAST NUMBER IS FE-45 (Nos. FE 18; FE-26 AND FE-29 ARE BLANK.) *46 Eagle Sign*

TRADESIGNS: BOOK 1 - LAST NUMBER IS FT-69 (Nos. FT-29 THROUGH FT 49 ARE BLANK)
BOOK 2 - LAST NUMBER IS FT-157 (Nos. FT-121 THROUGH FT-149 ARE BLANK)

100 - 120K
HOW DO WE COMPARE?

SINCERELY,
LILIAN CARLISLE
(MRS. E. G. CARLISLE)

February 19, 1951

Mr. Stanley J. Wolf,
1 Shore Road,
Kenilworth, Great Neck, L. I.

Dear Stanley Wolf:

Enclosed you will find an invoice for your purchases of this morning. As per your instructions, we are holding the Dove until you and Mrs. Wolf look at the others in the gallery next week. I am having the Kinigstein paintings framed for you.

You understand that if you take one or more additional paintings by Dove, we will reduce the price on this one along the lines I suggested this morning.

It was good to see you again, and I hope that you will pay us visits more often. Your office is so close by, and I think you will agree that we have exciting exhibitions — I don't see how you can resist paying us more frequent visits.

Sincerely yours,

GA:l

P.S. I am enclosing a catalog of the exhibition of Dove paintings which we held last Spring. This was not as important, nor as inclusive an exhibition as the one we held in 1946 which was composed of paintings which, up until the time of the show, the Dove estate did not want to sell. I think you will find the critical comment in the catalog interesting, especially the one by Alfred Barr.

February third,
1 9 5 3

Mr. James B. Cephas,
Treasurer-Business Manager,
Virginia State College,
Petersburg, Virginia.

Dear Mr. Cephas:

I have just come across a voluminous folder of correspondence, all referring to the two pictures which were lost at the Virginia State College, paid for by the insurance company, subsequently recovered and were to have been returned to me.

If I seem somewhat irritable about the matter, I think you will agree I have good reason. Frankly, I am quite tired of the whole matter and am very eager to get it settled once and for all. Won't you please send the pictures to me so that I may examine them and decide about refunding the check immediately.

Sincerely yours,

egh-k.

February 12, 1968.

Folkway Records,
147 West 46th Street,
New York, 18, N. Y.

Gentlemen:

This gallery is the authorized agent for the sale of Jacob Lawrence's work. It has come to our attention that on the cover of your album #90, the record by Langston Hughes and S. Brown, there is a drawing by Mr. Lawrence. This drawing was used without the permission of either the artist or the gallery, and we would appreciate it if you would communicate with us at your earliest convenience and explain how you happened to publish this drawing without obtaining the proper permission.

Yours very truly,

CA:1

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February twelfth,
1 9 5 3

Mr. George Chapellier,
48 East 57th Street,
New York 22, N. Y.

Dear Mr. Chapellier:

Thank you for your letter.

I am very interested in your discovery of Bon-
homme and thought you would like to know that
I have a very interesting small example in my
collection.

In the mid-1930's I bought a large group of
eighteen to twenty paintings by Bonhomme from
the Galerie Michele in Paris and either sold
or presented these to collectors and friends.

Sincerely yours,

egh-k.

UNIVERSITY OF DELAWARE
NEWARK, DELAWARE
DEPARTMENT OF ART

February 18, 1953

The Downtown Gallery, Inc.
32 East 51st Street
New York 22, N.Y.

Dear Sirs:

The prints which you sent on approval arrived yesterday and were considered by the Accessions Committee.

You will receive an order for:

Ralston Crawford--Red and Black	\$15.00
Stuart Davis--Au Bon Coin	25.00
Kuniyoski--Landscape	50.00

Is there any discount on either the Davis or the Kuniyoski?

We were greatly disappointed not to receive the Woolworth Building by Marin since it was on the slip and it is the one we are particularly interested in having. If you have a print of it please send it to us.

The Committee felt that the Sheeler Delmonico was in too poor a condition to purchase.

The prints other than the three mentioned are being shipped back to you at once. Thank you for sending them.

Very sincerely yours,

Jane L. Gardner

Jane Gardner

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 10th, 1953.

Mr. Thomas H. Messer,
Assistant Director in Charge of
National Exhibition Service,
The American Federation of Arts,
1085 Fifth Avenue,
New York, 28, New York.

Dear Mr. Messer:

We have again heard from Mr. James Schramm
concerning the damages to his Kuniyoshi
painting which was sent to the Biennale.

I have written Mr. Schramm that if it is agree-
able to you, he should ship the painting to
Louis Pomerantz via Budworth. Then the insur-
ance adjuster can inspect the painting at
Pomerantz' studio. Mr. Pomerantz can give him
an estimate on the cost of the repairs. If
this is agreeable to you I would suggest that
you write directly to Mr. Schramm.

Sincerely yours,

CA:1

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Mrs. Eleanor T. Hodgins

February 10, 1966

Dear Mrs. Hodgins: I am glad to hear that you are interested in the Festival. I am sure that you will find it a most interesting and profitable experience. I am sure that you will find it a most interesting and profitable experience. I am sure that you will find it a most interesting and profitable experience.

Mrs. Eleanor T. Hodgins,
554 Illeha Drive,
Sarasota, Florida.

Dear Mrs. Hodgins:

Forgive me for being so slow on the trigger, but I decided to follow the fashion by indulging in the good old-fashioned flu.

I am very much impressed with the ratio of artists to the population. It probably breaks all records.

I am equally impressed with the fascinating plans for the Festival, as well as the financial arrangements in connection with it.

I am disappointed only in one angle. While I am all for opportunities offered by jury shows, I feel that in order to have a well-rounded exhibition it is important to invite a number of artists who have not been in the habit of submitting to juries in any part of the country. As you know, Carnegie, Pennsylvania, Chicago, and all the other major annuals, as well as the biennials invite a high percentage of the artists for the exhibitions and have the balance of the allotment chosen through juries. This always makes for a very interesting show, including the old and the new, and represents a big drawing card from both points of view. This is just a thought.

Now that I am back at work, I shall talk to Shahn, Davis, and Levi, although I am quite sure that Davis will refuse. However, I think it would be best if you communicated with them directly, immediately, as they usually discuss such invitations with me anyway but prefer the courtesy of direct communication. To cut your expenses, I might suggest Edmund Lewandowski, who is in Tallahassee, professor at the University of Florida State. Another artist, who would be of great value to you, is Karl Zerbe, whose address is: Snake Hill, Belmont, Massachusetts.

I have been hearing so much about Sarasota in the past two years, that I really should include it in my next trip to Florida - pro-

AMERICAN FOLK ART SCULPTURE
MUSEUM OF FINE ARTS
BOSTON

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1232 ✓	Head - Fire Engine Decoration	LI	125
1343 ✓	Bust of Indian Chief - Figurehead	DBB	650.
1349 ✓	Classical Figure - Tobaccoist's Sign	CSB	500.
1006B ✓	Indian Hunter - Cigar Store Figure	GGB	600.
1330	Angel Gabriel - Weathervane	SBV	490.
1041	Indian Hunter - Weathervane	PS4	200.
664 ✓	Portrait of Mary Emerson Meade	EBB	750
1355	Horse - Weathervane	GDB	500
1123	Running Horse - Weathervane	PSV	700.
1113 ✓	The Thoroughbred	GB	110.
78	Eagle in Flight	SB	450
1248	Fighting Cock - Weathervane	GOS	395
1208 10 40	Fish - Weathervane	TSX	400
1352	Stylized Fish - Weathervane	LBH	900
1187	Locomotive and Tender - Weathervane	SBH	800
1194 ✓	White Poodle	LT	170.
1236 ✓	Spread Eagle - Decoration by Wilhelm Schimmel	395	500
1133 ✓	Rooster	" " " "	400.
648 ✓	Eagle	" " " "	140. 75
1239	Bird on Nest	" " " "	110.
1240	Squirrel	" " " "	75
1238	Bird on Nest	" " " "	190.
1237 ✓	Lion	" " " "	180
1241 ✓	Rooster	" " " "	